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SOME RELATIONSHIPS BETWEEN ART TEACHER QUALIFICATIONS
AND THE ART PROGRAMS OFFERED IN THE SENIOR
HIGH SCHOOLS OF ALBERTA, CANADA

by

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance a thesis entitled "SOME RELATIONSHIPS BETWEEN ART TEACHER QUALIFICATIONS AND THE ART PROGRAMS OFFERED IN THE SENIOR HIGH SCHOOLS OF ALBERTA, CANADA," submitted by Neil Raymond Cassidy in partial fulfillment of the requirements for the degree of Master of Education.



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ABSTRACT

Problem

The purpose of this study was to provide a description of the art programs in the senior high schools of Alberta and to analyze and differentiate this description in terms of three attributes of a well-qualified art teacher--namely, extensive knowledge of the content of art, extensive involvement with readings of professional art education literature and research, and active participation in personal studio work. These three attributes were derived from a critical review of literature and research as ones that could conceivably contribute to the development of a well-qualified art teacher, one who would be capable of organizing and presenting a sound art program at the senior high school level.

Procedures

A questionnaire, designed by the investigator, was used to collect information from the teachers of art concerning these three attributes and a description of the current art programs offered in the senior high schools of Alberta during the 1965-66 school year. In order that the findings could best be presented as comparisons, hypotheses were formulated for testing. These hypotheses were derived from

the conception of art educators and artists prevalent in the review of major literature and research. The hypotheses concerned the three teacher attributes and the art programs offered in Alberta senior high schools as described by the teachers. The data from the self-administered questionnaire of 87 teachers from 87 senior high schools, or a 91.5% return of the total population, was reduced to eleven variables for analysis. The I.B.M. - 7040 Computer was employed with a Cross Classification Program for the analysis. The Chi-square statistic was used as a measure of the probability that two sets of data were related.

Findings

There was a statistical dependency at the .05 level between the number of art courses included in teacher training and the emphasis of time devoted in the classroom to studio learnings. This same dependency appeared between the extent of teacher training and the extent to which teachers participated in the enlargement and enrichment of their art programs. All other hypotheses were rejected at the .05 level of significance.

The following definite trends were revealed:

Teachers with a greater number of art courses included in their university training were in favor of more class time for studio learnings, less class time for academic learnings, and more time for extra curricular art activities than were

teachers with lesser qualifications. The most highly-qualified teachers were also more extensively involved with readings of professional art education literature and research and were much more active in personal studio work than were teachers with lesser qualifications in art. These teachers also believed that art should be a compulsory subject for one year at the senior high school level much more insistently than did their colleagues with more minimal preparation in art. They did not express a need for a more detailed course of study for senior high school art as did the teachers with little training in art. They were also more in favor of examinations in art and sequential instruction of art history. Teachers who were more extensively involved with readings of professional art education literature and research attributed a greater proportion of class time for academic learnings than did those teachers who did a limited amount of reading in art literature. Teachers who were more extensively involved in personal studio work attributed a greater proportion of class time for studio learnings than did those teachers who devoted little time to personal studio activity.

Conclusions

Many of the findings from this study indicate that the better art programs, those with variety, balance, flexibility, and enrichment, are being offered by teachers who have had an extensive preparation in the content of art through university

study, who show a high degree of involvement with readings of professional art education literature and research, and who are continually active in personal studio work. These findings suggest strong implications for the expansion of programs in art education and art to provide for both "breadth" and "depth" study in the university preparation of art teachers.

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The writer wishes to express his appreciation to the art teachers of the Alberta Senior High Schools who participated in this study in the interest of art education research.

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CHAPTER I

THE PROBLEM

I. INTRODUCTION

The acquisition of a number of courses in art and art education offered during teacher training would appear to be among the attributes of well-qualified art teachers and prerequisite to such teachers being in a position to offer sound art programs at the senior high school level. This study is based upon the assumption that variances in these qualifications essential to the well-trained art teacher will make a notable difference in the significance of the art programs being offered in the senior high schools of Alberta.

The three categories chosen, namely, the actual number of art courses taken in teacher training, the extent to which art teachers are involved with readings of professional art literature and art education research, and the extent to which art teachers are active in their personal studio work, were selected for investigation by virtue of the author's personal experience both as a student in art teacher training and as a teacher of art at the elementary and secondary levels. Direct observation of the frustration and confusion so often confronting art teachers, particularly those with little or no

art training, and the feeling of dissatisfaction and sense of inadequacy readily apparent in their remarks about the art programs that they offer have served as further motivation for this study. General confusion about the function of art has been revealed too often in the author's conversations with teachers of art in the senior high schools of Alberta.

It is the author's belief that this general confusion originates from the teachers' lack of understanding of the discipline of the visual arts, art media, art techniques, and art education. Some of the onus, in his estimation, may also be placed on administrative pressures and the laissez-faire attitude of the teaching staff regarding the role of art in the senior high school program. A situation where teachers are often pressured by the administration to teach art solely on the basis of an expressed interest in it or on the acquisition of one or two art courses is not conducive, in the author's opinion, to offering a sound art program. Often present in such situations is the tendency to work within the limitations of the teachers' own preference and comparative skill.

Factors of this nature have led to the choice of the three categories as the basis of this study. Emphasis on the need for strength in each of these categories has resulted from the author's increasing realization of the irrefutable necessity for an art teacher at the senior high school level receiving an adequate training in art education before teaching art, coupled with continued involvement in reading

professional art literature and personal studio work once he assumes his teaching role.

The author designed a questionnaire to investigate the art teacher according to these three categories. Also investigated by this means were the types of art programs being offered at present in Alberta high schools under the divisions of studio learnings and academic learnings. Some consideration was given, as well, to the allotment of time for extra curricular art activities in art classes.

Previous investigations of art education in Alberta schools, which have been reported in this study, have dealt individually with teacher training, time allotments, budgets, equipment, facilities, and existing art programs. The attempt on the part of the author has been to present the data under investigation in terms of statistical dependencies between the three teacher attributes outlined and the types of art programs currently offered.

II. STATEMENT OF THE PROBLEM AND HYPOTHESES

The purpose of this study was to provide a description of art education in the senior high schools of Alberta and to analyze and differentiate this description according to the extent of teacher training, the extent to which teachers are involved with readings of professional art education literature, and the extent to which teachers are active in their personal studio work.

It is the author's intention that the data collected by

means of the questionnaire be more than mere description or statistical review of the art programs offered in Alberta high schools in the year 1965-66, but that the information obtained serves equally well as a comparison between the art teachers and the resultant art programs that they offer. In order to best exemplify such comparisons, hypotheses were formulated from a critical review of the relevant literature. They were drawn up as follows:

A. The Extent of Teacher Training (The Number of Art Courses Taken) and the Art Program Offered.

1. There is no statistical dependency between the number of art courses included in teacher training and
 - (a) the emphasis given in the art program to studio learnings,
(Since the time devoted to academic learnings and extra curricular activities is dependent upon the time devoted to studio learnings, the frequencies obtained can only be reported and analysed.)
 - (b) the extent of involvement in the teacher's personal studio work,
 - (c) the extent of teacher involvement in readings of professional art literature and art education literature,
 - (d) the extent of teacher involvement in the enlargement and enrichment of the art program in the school,
 - (e) the extent teachers favor a more detailed course

of studies for high school art,

- (f) the degree teachers favor one year of art as a compulsory subject for high school graduation,
- (g) the number of teachers that follow a sequential program in teaching art history,
- (h) the number of teachers that require students to keep art notes,
- (i) the number of teachers that require written art examinations.

2. There is no statistical dependency between the number of non-art subjects taught by the art teacher and the emphasis given in the art program to studio learnings.

(Since the time devoted to academic learnings and extra curricular activities is dependent upon the time devoted to studio learnings, the frequencies obtained can only be reported and analyzed.)

B. The Extent to Which Teachers are Involved with Readings of Professional Art Literature and Art Education Literature and the Art Program Offered.

3. There is no statistical dependency between the quantity of readings of professional art literature and the emphasis given in the art program to studio learnings.

(Since the time devoted to academic learnings and extra curricular activities is dependent upon the time devoted to studio learnings, the frequencies obtained can only be reported and analyzed.)

C. The Extent to Which Teachers are Involved in Personal Studio Work and the Art Program Offered.

4. There is no statistical dependency between the degree to which teachers are active in personal studio work and the emphasis given in the art program to studio learnings.

(Since the time devoted to academic learnings and extra curricular activities is dependent upon the time devoted to studio learnings, the frequencies obtained can only be reported and analyzed.)

III. NEED FOR THE STUDY

There is a need for descriptive studies in education. Edwin Ziegfeld¹ of Columbia University, New York, stated that descriptive research is essential since it provides information which enables art educators to make valid plans and wise decisions permitting them to carry on their teaching responsibilities with greater intelligence.

. . . descriptive research is especially helpful in providing bases for program improvement and in supplying ammunition to convince reluctant administrators and teachers to support forward-looking programs of action.²

Elliot Eisner³ stated that descriptive studies are

¹Edwin Ziegfeld, "Commentary," Research in Art Education (Washington, D.C.: National Art Education Association, 9th Yearbook, 1959), p. 155.

²Ibid.

³Elliot Eisner, "Toward a New Era in Art Education," Studies in Art Education (National Art Education Association, Vol. 6, No. 2, Spring, 1965).

those in which the investigator does not introduce an experimental treatment, but rather attempts to measure existing conditions. The merits of descriptive research and the claims of some of the leading art educators of the United States have convinced the author of the validity of a descriptive study of the existing conditions in the art programs at the senior high school level, which perhaps more than any other area in the Alberta school system, lacks study of any nature--descriptive or otherwise.

Dissatisfaction and distress over the fact that there continues to exist a general feeling that art at all levels of education is subordinate to what may be regarded as more academic pursuits have led educators like Manuel Barkan⁴ to offer supportive research for the claim that art is a discipline which is worthy of study at all educational levels.

Further evidence in support of this claim has been given in a recent bulletin of the National Association of Secondary School Principals⁵ which was entirely devoted to art. This bulletin stated that art is equivalent to other academic subjects by virtue of its contributions to the intellectual growth and aesthetic development of young people. In

⁴Manuel Barkan, "Is There a Discipline of Art Education," Studies in Art Education (Washington, D.C.: National Art Education Association, Vol. 4, No. 2, Spring, 1963), pp. 4-9.

⁵The National Association of Secondary School Principals, "The Arts in the Comprehensive Secondary School," (Washington, D.C.: 1962), pp. 1-21.

full agreement with this statement is a leading educator in the United States, Dr. James B. Connant, who prescribed art for all high school students and stated that high schools should require at least one year of general art for all graduates. In his report in The American High School Today, Dr. Connant made the statement:

. . . there is no difficulty in having the programs of the academically talented include as many as four years of art. . . .⁶

As art seems to be well established as a discipline and subject of significance in the American school system, it appears timely to know more about the status of art education in Alberta schools. A revision of the art curriculum for the elementary schools will soon be completed, and it appears reasonable to this researcher for further revision to extend to the secondary school art curriculum.

Previous studies by J. Allison Forbes,⁷ 1951, and Ruth G. Ford,⁸ 1964, have pointed out the deplorable lack of qualified persons offering art courses in Alberta schools.

The present Senior High School Curriculum Guide for Art,⁹

⁶James Connant, The American High School Today (New York: McGraw-Hill Book Co., Inc., 1959), p. 27.

⁷J. Allison Forbes, "Art Education--Its Cultural Basis, Its Development, and Its Application in Alberta Schools," (unpublished Master's Thesis, University of Alberta, Edmonton, 1951).

⁸Ruth G. Ford, "A Study of Organization for Art Instruction in the Elementary Schools of Alberta," (unpublished Master's Thesis, University of Alberta, Edmonton, 1964).

⁹Department of Education, Province of Alberta, Senior High School Curriculum Guide for Art (Edmonton: Government Printer, 1958).

published in 1958, may be suitable for the well-prepared art teacher, but, in the author's opinion, does not fill the need of the teachers with limited art teacher training. Although the author agrees with statements such as,

. . . each classroom teacher must be left free to choose techniques and materials . . . ,¹⁰

. . . outlines for Art 20 and 30 should be made by each teacher,¹¹

. . . the teacher must have a thorough knowledge of design and color if he is to aid the student in creativity activity . . . ,¹²

he questions the value of these assertions for teachers of limited art teacher training. A more adequate curriculum guide would serve a good purpose until such time as art education in Alberta schools would be the responsibility of more qualified teachers of art.

Before any curriculum revision and improvement can be made the present practices in Alberta high school art education must be studied and assessed. It is the author's anticipation that this descriptive study will not only emphasize the need for a revised art curriculum, but that it will provide information which will assist a curriculum committee in setting forth improvements in the art program.

¹⁰Ibid., p. 1.

¹¹Ibid., p. 4.

¹²Ibid., p. 5.

IV. DEFINITION OF TERMS

The researcher has for purposes of this study operationally defined certain terms as follows:

Art specialist. A teacher responsible for the teaching of only the visual arts.

Art teacher. A teacher responsible for the teaching of the visual arts in addition to other subjects of the curriculum.

Academic learnings. To understand the visual arts--to learn about the visual arts by means of slides, lectures, movies, readings, discussions, and other such activities.

Studio learnings. To make art--to learn about the visual arts by drawing, painting, and other varied studio experiences.

Extra curricular activities. Activities in other fields which involve the visual arts and are for specific reasons given class time in the art program.

High schools. All schools that offer Grade 10, Grade 11, or Grade 12 subjects.

Sequential program. A program in art history that follows historical development on a chronological basis.

V. LIMITATIONS OF THE STUDY

1. This study was not intended to assess fully all the attributes of the well-qualified art teacher but to limit the scope to the three attributes that the author felt, from the

review of related literature, to be of prime importance, namely, an extensive amount of teacher knowledge in art, a high degree of teacher involvement with readings of professional art education literature, and an active teacher participation in personal studio work. Chapter Two will set forth additional argument in support of these attributes which leading art educators also believe to be among the essential qualifications of a well-qualified art teacher.

2. The use of a questionnaire was in itself a limitation. The questionnaire was distributed through the mail and was self-administered rather than being administered by the author. This could allow for a certain amount of misinterpretation on the part of the teachers as they answered the items listed therein. Since the population tested included all the art teachers at the senior high school level in Alberta during the school year 1965-66, the use of the questionnaire distributed through the mail service seemed the logical method of collecting the data for this study.

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH IN ART EDUCATION

This chapter presents a review of the literature and research in art education concerned with the attributes of a well-qualified art teacher and a sound art program. Investigation has been limited to some of the teacher attributes which the author considers significantly related to a well-balanced program of studio and academic learnings in art. The term "sound" in reference to the art program will be used synonymously with the term "well-balanced". Use of the term "attributes" will be equivalent to the use of the term "characteristics".

Chapter Two provides a brief survey of the studies of art education completed in Alberta, in other Canadian provinces, and in the United States.

For reasons of clarification of the data, the researcher has devised two major conceptions--Conception A, which concerns three of the attributes of a well-qualified art teacher, and Conception B, which concerns the studio and academic nature of the learnings of a sound art program. The authoritative art literature which has been reviewed is meant to specifically exemplify, enlarge, and support the development and validity of these two conceptions.

Conception A, concerned with the art teacher is based upon the three teacher attributes--a) knowledge of art, b) acquaintance with and knowledge of art education research and literature, and c) participation in personal studio work. The literature offered in evidence of these three art teacher attributes believed necessary and prerequisite to offering a sound art program in the senior high school is intended to further stipulate the author's own views and additionally to establish the validity of his choice of these particular teacher attributes.

Conception B, concerned with the sound art program, is discussed under two categories--a) studio learnings and b) academic learnings. A sound art program, in the author's viewpoint and supported by the opinions of current art educators, consists of a proper balance between these two content areas.

Studio learnings at the senior high school level, in the author's estimation, should include both "breadth" and "depth" studies in two, three, and four dimensional techniques and should emphasize goals in keeping with pupil needs. Emphasis should be placed on exploratory activities as well as on opportunities for specialization and increased development of artistic skills and artistic techniques.

The informational activities under the heading of academic learnings should include not only art history and appreciation but also creative philosophy. A critical-analytical approach to the understanding and enjoyment of art forms

should be centered on values underlying all their instances in both natural and man-made objects. As in most philosophical studies, freedom of discussion and opportunity for pupils to advance their own ideas are requisite. Academic learnings of any nature should be integrated with the creative studio art experiences of the high school pupils rather than being isolated experiences unrelated to studio activities. One must bear in mind that the above statements are the author's suppositions and that the adequacy of these suppositions is what he is attempting to establish in this chapter.

The following observation of a typical art education situation in the United States made by Howard Conant, Chairman of the Department of Art Education at New York University, New York City, serves as an appropriate summation of the author's thinking with respect to the existent art programs in the senior high schools in Alberta. Conant made this assertion only a year ago in 1965. He states:

Boards of education have not insisted that art be taught because they have seen the kind of superficial art instruction which is all "make whatever you want" without effective creative art teaching, without real personal involvement on the part of pupils or teachers, without studies of professional art works of the past or present, and without reference to stimulating and informative examples of the vast subject matter of the sciences and humanities.¹³

Development and Discussion of Conception A.

1. Knowledge of Art. As is the case in other disciplines, a well-qualified art teacher must have an extensive

¹³Howard Conant (ed.), Education in the Visual Arts, Seminar on Elementary and Secondary Achool Education in the Visual Arts (New York: New York University, April, 1965),p.187.

background of subject matter understanding. The art courses, taken during university training, may reasonably, in the author's opinion, have included sequential studies in art history, extensive courses in design and composition, consecutive courses in painting, drawing, three dimensional studies like sculpture and three dimensional design, with "depth" in study in at least one of these activities, and a minimum of one course in both aesthetics and art education. When meeting student teaching requirements prospective teachers should be provided with an opportunity to conduct this teaching in art classrooms in order to gain a better insight of the art practices in present use in the senior high schools. If art is the subject for which they will primarily be responsible when employed, most of the practical experience of teachers contemplating this responsibility should be under the guidance of experienced and qualified art teachers who work in close accordance with the university art department or art education.

To support these statements, the author has referred to the writings of two Canadian art educators from the province of Ontario, Charles and Margaret Gaitskell, who, in 1954, made the following recommendations in regard to the training of the qualified art teacher:

His knowledge of design must be profound, and his taste sensitive. He must have an intimate knowledge of mankind's heritage of artistic endeavor. Since the arts are a reflection of man's thinking during any era, it is advisable for the teacher to enjoy a knowledge of the

religious, political, philosophical, and other historical trends which are manifest in many works of art.¹⁴

Demands of this nature have indicated the definite necessity for an extensive background of basic subject matter to be mastered by prospective art teachers. A systematically organized program of art learnings under the supervision of university art personnel would appear to be highly commendable.

A recent seminar in Elementary and Secondary School Education in the Visual Arts held in New York City in 1965 included among its members many of America's foremost art educators--Victor D'Amico, who served as chairman; Howard Conant, who edited the findings and discussions of the group; Frederick Logan, Robert Motherwell, Kathryn Bloom, Harlan Hoffa, and Percival Goodman. One of the main concerns of this seminar was the education of the art teacher. The author considers inquiries made by its members to have revealed many of the weaknesses in the art education and teacher training situation in Alberta, where, as in the majority of the Canadian provinces, qualified art teachers are sadly lacking. This lack is particularly typical of the senior high school level, but unfortunately this is also the case at nearly all levels of public and separate school education. One need only examine any school staff list designating the extent of teacher training in art per staff member to realize the truth of this statement.

¹⁴Charles and Margaret Gaitskell, Art Education During Adolescence (Toronto: Ryerson Press, 1954), p. 19.

An excellent consideration which is especially applicable to the preparation of teachers for the senior high school level in Alberta, was made by Howard Conant who stated:

. . . how can persons who wish to teach art in elementary or secondary schools, function with any degree of effectiveness if their training of the basic subject matter of their chosen profession is so drastically limited.¹⁵

Equally typical of the situation of the majority of Alberta senior high school teaching staff in regard to teacher qualifications is the allegation made at this same seminar by Robert Motherwell who proposed radical changes for the training of teachers. Motherwell believed that:

. . . Many art teachers, with all their good intentions are really bored with the classroom situation and with art itself. Art can become very boring if one doesn't study it carefully and become deeply involved with its continual unfolding.¹⁶

To help remedy this unfortunate state of affairs, Motherwell proposed what he called a "crash program" of teacher training and practice in the classroom whereby teachers and students alike could be trained by professional artists. Although such a program could possibly not be launched in Alberta at the present time, and indeed in most areas in Canada and the United States because of the lack of artists in the immediate vicinity of the majority of schools, the author wishes to establish the point based upon his personal observations that teachers in the senior high schools often become so frustrated

¹⁵Howard Conant, (ed.), Education in the Visual Arts, Report of Seminar on Elementary and Secondary School Education in the Visual Arts (New York: New York University, April, 1965), p. 179.

¹⁶Ibid., p. 183.

by their lack of knowledge and training in art that they lose their initial enthusiasm for the programs they are presenting. Motherwell's suggested program at least illustrates the probable benefits of in-service training in art classrooms during student teaching.

General agreement at this New York seminar concerning the subjects that should be offered at the university level favored the inclusion of courses in liberal arts, studio activity, art history, art education, philosophy, and methods.¹⁷ In regard to the current teaching of art history, a "complete inadequacy" and "wrongly-oriented nature"¹⁸ was indicated and the stipulation made by Dr. Conant was that:

. . . instructors of such courses should stress aesthetic understanding rather than rote memorization and other "facts"; that the arts of all cultures be included (though selectively and in depth, not comprehensively); that greatest emphasis should be placed upon the arts of the present century; that architecture, urban design, the crafts, and other art forms should be dealt with as well as the more customary fields of painting and sculpture.¹⁹

Here the criticism of the art program at the secondary level shifted to instructors at the university level who frequently fail to instill the proper insights and learnings so requisite to the young teachers under their guidance. This seminar also provided good examples of what information to include and how to present art history at the senior high school level.

¹⁷Ibid., p. 183.

¹⁸Ibid., p. 183.

¹⁹Ibid., p. 183.

At this seminar, Harold Rosenberg stated that a "good knowledge of modern art" and "very contemporary art"²⁰ was essential for the secondary art teacher. He emphasized, as well, the importance of the art teacher being familiar with the art in his immediate community, his province, and his country.

In reply to the question "What is a Good Art Teacher?", Victor D'Amico expressed this opinion:

I believe that a "good" art teacher should have three knowledges; a knowledge of the creative needs and interests of the age level he teaches, a knowledge of creative methods and techniques of teaching art, and a knowledge of the arts, both past and present.²¹

June McFee²² held similar views but used different terminology in her support of the teacher's need for knowledge. She stated that teachers of art need a broad understanding in four areas: art, behavior in art, the educative process, and curriculum development.

As further reason for the inclusion of knowledge of art as a major attribute of the well-qualified art teacher, the researcher made note of two valuable comments elaborated by Manuel Barkan, one of the leaders in contemporary education. Barkan, in writing about the art curriculum, stated,

²⁰Ibid., p. 87.

²¹Ibid., p. 87.

²²June McFee, "Nature and Scope of Art," Studies in Art Education (Washington, D.C.: National Art Education Association, Vol. 2, No. 1), p. 16.

The teaching of art requires understanding of the subject matter of art both from the points of view of making works and analyzing them.²³

Such a contention corresponds to the researcher's own views concerning the relationship and significance between the well-qualified art teacher and the sound art program. Here teacher knowledge is paralleled with the two major areas of the art discipline--studio and academic learnings as defined in this study. Barkan had this to say about the teacher's knowledge of his materials and techniques:

Good teachers know that works of art are infinitely varied, because they are the expressions of individual persons.

.
Good teachers have achieved these insights about art through their own observation of the works of art in our own time and throughout the centuries. These insights are embodied in their teaching; they are reflected in their teaching goals.²⁴

Need not every effort, then, be made to develop adequate knowledge and understanding of the fields of art, art education, and general education both during the years of teacher training and those spent in practice of the profession?

Summer schools, seminars, work shops, institutes--any means that will help art teachers to increase their knowledge of the subject matter they teach, must not be overlooked.

²³Manuel Barkan, "Curriculum and the Teaching of Art," in J. J. Hausman's (ed.) Report of the Commission on Art (Washington, D.C.: National Art Education Association, 1965), P. 69.

²⁴Manuel Barkan, "What is Good Teaching of Art," Through Art to Creativity (Boston, Massachusetts: Allyn and Bacon, 1960), p. 148.

Coupled with adequate teacher training in the subject matter of art must be a sensitive understanding of the adolescent. The inclusion in the art program of pupil interests and needs is a factor that must not be overlooked.

The actual number of university credit art courses including those in art education, art history, painting, drawing, ceramics, three dimensional studies, graphics, and aesthetics acquired during the period of teacher training has been used in this study as the criteria for teacher knowledge. Because of the unanimous agreement of the leading contemporary art educators in regard to the need for knowledge of all phases of a discipline of art, the author has used knowledge of art as the first vital criteria of a well-qualified art teacher.

2. Involvement with Professional Art Literature and Art Education Literature. Memberships in professional organizations like the Canadian Society for Education Through Art and the Fine Arts Council of the Alberta Teachers' Association, and readings in or subscriptions to such publications as School Arts and Studies in Art Education keep the art teacher aware of current materials, ideas, and findings in his field. Teacher interpretation and study of relevant art research is necessary in order that they render the effective guidance needed to stimulate children.

Manuel Barkan, serving on a research committee in 1954 with Reid Hastie, Jerome Hausman, and Vincent Lanier for the Fifth Yearbook of the National Art Education Association,

indicated the keen necessity for research. In his editorial note to this publication, he urged:

The needs for research in art education are great. Sound research can clarify and substantiate the good and wise teaching through the arts. . . . Research, then, has a dual responsibility. It is a tool for the testing and verification of educational concepts and ideas; it is also the way toward the discovery of new knowledge and the clearer definition of the concepts and ideas we hold. In these ways, sound research leads toward the continuous improvement of teaching.²⁵

Here the benefits of research to the classroom art teacher are clearly spelled out. It is the author's contention, that with more extensive appreciation of the findings of research by the art teachers in the senior high schools of Alberta, the art programs they offer would undoubtedly be enhanced.

Frederick Logan laid stress upon the aid of research in the classroom situation by reasons of what he called "learning in and through art". He indicated that teachers should be willing and, in fact, eager to partake in research activities and readings in order to continue to develop their competence and professional status. Logan made this declaration in defense of research:

Art education must undertake its own research, no matter how much help it may derive from the disciplines surrounding it, if it is to truly be called a discipline.²⁶

²⁵National Art Education Association, 5th Yearbook, Research in Art Education, Manual Barkan (ed.) (Kutztown, Pennsylvania: State Teachers' College, 1954), p. 11.

²⁶Frederick Logan, Growth of Art in the American Schools (New York: Harper Brothers, 1955), p. 127.

In 1965, Kenneth R. Beittel²⁷ and Edwin Ziegfeld²⁸ offered individual praise to the cause of research in a Report of the Commission on Art Education, a publication of the National Art Education Association of the United States. Both educators attached considerable importance to research, not only from the standpoint of the people involved in carrying out its investigations and reports, but from the standpoint of the persons receiving beneficial assistance by the perusal of such literature. Both Beittel and Ziegfeld also pointed out the difficulties attached to good use of research and the advice they offered should be helpful to teachers relatively inexperienced in the field of art education.

Two years earlier, in the fall of 1963, Vincent Lanier, who was a little more skeptical about the role of research in teacher education nevertheless admitted the contributions of such research to a proper understanding of educational values. Lanier began his comments by stating that ". . . almost all of us in the field today are highly respectful of research and its findings."²⁹ He then contended:

While there is presently no way to measure the amount of influence research studies in art education exert on the teaching of art in the classroom, it would be safe

²⁷Kenneth R. Beittel, "Research in Art Education," Report of the Commission on Art Education, J. J. Hausman (ed.), (Washington, D.C.: National Art Education Association, 1965), pp. 127-134.

²⁸Ibid., pp. 1-12.

²⁹Vincent Lanier, "Schismogenesis in Contemporary Art Education," Studies in Art Education, Vol. 5, No. 1, Fall, 1963, p. 10.

to assume that some pressure does exist. Of outstanding importance to the field is the impact of contemporary research on our concepts of value.³⁰

Paul Edmonston set forth a similar stand for research in his discussion of the goals of the profession. He made the following recommendation:

A profession desirous of arriving at common goals and the definition of exemplary practices must define its objectives in terms of criteria more reliable than those based upon the experience of a single individual. To do so they accumulate a body of tested knowledge based on research and experience which helps to shape the goals of the profession.³¹

June McFee also acknowledged the usefulness of research along much these same lines. She made the claim that, "As professional educators we need continually to utilize any research . . . that will help us in establishing and working toward our objectives."³²

Donald Arnstine,³³ an educator from the University of Wisconsin made some notable statements about the limitations of research which he set forth in an article in Studies in Art Education published in the autumn of 1965. Although his treatise concerned itself more with the role of definitions

³⁰Ibid., p. 13.

³¹Paul Edmonston, "Objectives for Learning in the Visual Arts," Eastern Arts Quarterly, Vol. 1, No. 1, (September, 1962), p. 1 (Multilith).

³²June McFee, Preparation for Art (San Francisco: Wadsworth Publishing Co., Inc., 1961), p. 181.

³³Donald Arnstine, "Needed Research and the Role of Definitions in Art Education," Studies in Art Education (Washington, D.C.: Vol. 7, No. 1, Autumn, 1965), pp. 1-17.

in art education, a good summary of many of the salient features of current research in art education was developed. Arnstine credited much of the excellent work done in the cause of art research to Viktor Lowenfeld³⁴ and Herbert Read,³⁵ some of whose findings in the study of personality and intellectual growth he briefly cited. Arnstine pointed out the crucial role played by definitions not only as a guide for research but also as a "justification for teaching art and a way of organizing and conducting such teaching."³⁶ He described the four concepts with which he believed research in art education dealt, namely, "Works of art", "artistic activity", "art appreciation", and "aesthetic experience".³⁷ Delineations of these processes could be applied to the author's use of studio and academic learnings in the well-balanced art program.

Although all the statements made about research in art education do not apply as accurately, as yet, to art education in Alberta--there being relatively little research of any kind in this regard--the implications and recommendations of the leading art educators in the United States for Alberta senior high school art teachers should be clearly evident. It is not enough for the art teachers to enter into the

³⁴Ibid., p. 3.

³⁵Ibid., p. 4.

³⁶Ibid., p. 7.

³⁷Ibid., pp. 35-36.

teaching profession with an extensive training, they must continue to keep abreast with the ideas and changes developed through readings of current writings and research that could prove to be applicable to their art program. Research places emphatic demands on the teachers of art to keep their teaching standards high and to continually strive for the advancement, upgrading and reorientation of the art instruction that they offer.

Because of the continual and emphatic stress on the necessity of art readings and research by the contemporary leaders of art education, the author has used this type of knowledge as the second major attribute crucial to the well-qualified art teacher.

3. Involvement in Personal Studio Work.

Critical review of the literature indicates that most art research and writings in art education recognize the role of the artist-teacher as one of the primary ideals to which all teachers of art should aspire. In 1940, for example, Victor D'Amico supported the conception of the artist-teacher when he stipulated:

Two lines of growth in art, distinguishable but related, are necessary to the development of the teacher--his own growth as an artist and cultivation of his ability to bring out the artist in others.

That the teacher be himself an artist is an absolute requisite. He must have command of at least one medium of expression so that he may have experience of and feeling for the creative process which he is striving to promote.

.
Thus the necessity for the teacher of art to be also an artist should be regarded not as an accessory to his

teaching, but rather as the necessary means to his teaching. Without such experience he cannot inspire, stimulate, or encourage the student, or even select the right materials for him.³⁸

D'Amico has continued to expand his views and strengthen his belief in the concept of the artist-teacher. His comments on this topic at the Seminar on Elementary and Secondary Education in the Visual Arts³⁹ held in New York City in 1965 and previously discussed under Knowledge of Art, illustrated increasing support of this concept as a worthy attribute of the well-qualified art teacher.

The role of the artist-teacher was discussed at some length during the New York University seminar, and the often lamentable situations existing in countless American classrooms attracted the grave concern of the educators present. Percival Goodman made this blunt statement:

I must honestly say that I find suspect the notion that art can be taught to children by persons who are not professionals in the field. I find suspect the idea that one can specialize in teaching a subject without being able to practice it personally.⁴⁰

Presenting a Canadian point of view concerning the attributes of an art teacher, Charles Gaitskell, (1954), one of the most widely known Canadian art educators, stated:

The successful art teacher of adolescents must have most of the insights and at least some of the capabilities expected of an artist. Certainly he should be able to perform work in art to the extent of producing work in

³⁹Seminar on Elementary and Secondary School Education in the Visual Arts, Howard Conant (ed.), Education in the Visual Arts (New York: New York University, April, 1965), p. 87.

⁴⁰Ibid., p. 86.

both two and three dimensions of a reasonably high standard since these capabilities tend to provide him with the necessary insights into the true nature of creative activity in the arts.⁴¹

Gaitskell elucidated very well how important was the task of conducting an art program for adolescents and presented many valuable ideas for art activities in the classroom. He discussed the multiple needs of youth at the senior high school level and exemplified the role of the artist-teacher in meeting these needs.

In agreement with Gaitskell is Brewster Ghiselin, (1958), who, while writing on the cultivation of the imagination in the creative process, made this statement about the good art teacher:

The best teacher is one who has done something more than keep up his painting in his spare time. . . . He must have become an artist and remained one. . . . The teacher's continuing to work as an artist is the most reasonable assurance of his remaining a competent instructor of artists.⁴²

To Ghiselin's contention may be added that of Howard Conant who reaffirmed the position of the artist-teacher when he designated that:

As an artist, the teacher of art should be more than a Sunday painter, sculptor, or designer, at least in his attitude toward art. While he may not have as much time to spend on art production as most professional artists, he realizes that personal and reasonably significant

⁴¹Charles and Margaret Gaitskell, Art Education During Adolescence (Toronto: Ryerson Press, 1954), p. 19.

⁴²Brewster Ghiselin, "Cultivating Imagination," Education and the Imagination in Science and Art (Ann-Arbor: University of Michigan, 1958), p. 28.

production in at least one art medium is essential to his understanding and proper encouragement of the creative process in others.⁴³

The impetus that Conant placed on teacher involvement with studio work and his stipulation that this involvement be extended to include in depth, at least one medium, clearly demonstrated the importance of the teacher remaining active in studio activities.

Manuel Barkan elaborated this point more explicitly, outlining in careful detail what was meant by studio involvement. He stated:

To help children to develop their creative potentialities teachers need to lead them into the reciprocal process of dealing with their feelings, ideas, and materials.

.
In order to be able to give much help to children, teachers require insight into the nature of the process and character of artistic media.⁴⁴

Barkan made the above statement in 1955, and he meant it to pertain to both the elementary and secondary school levels. Ten years later in his writings on art and curriculum, Barkan stressed integration of the creative aspects of the art program with the informational and academic aspects. He sanctioned an improved and better balanced program of art instruction by stating that:

Whereas the study of art had been restricted largely to studio activity, possibilities are now being developed

⁴³Howard Conant, "The Role of Arts in Education," Art Education Bulletin (Vol. 17, No. 6, September, 1960), p.16.

⁴⁴Manuel Barkan, "The Creative Process in the Visual Arts," A Foundation for Art Education (New York: Ronald Press, 1955), p. 148.

for observation and analysis of visual and symbolic qualities in works by artists, designers, architects, and city planners. And whereas the goals of art education had been concentrated on the growth and development of children, instruction in art now is being extended to encompass the significance of aesthetic experience in the lives of human beings.⁴⁵

Barkan's verification of one of the most recent and most important trends in the planning of art programs predominately referred to art in the secondary schools. The author is of the opinion that the concepts Barkan, as well as others, have developed should, in all likelihood, serve as beneficial guidance for art teachers, administrators, and curriculum planners in art education in the province of Alberta. Because of these recommendations which stress the necessity for teachers of art to remain active and competent in their own personal studio work, the author has used this attribute as the third major criteria of the well-qualified art teacher in this study. Concluding this section with Barkan's statement about the newer conceptions of content in art programs is meant to stress the relationship between the well-qualified art teacher and the sound art program he may offer and also to introduce Conception B which follows.

Development and Discussion of Conception B.

A sound art program at the senior high school level requires balance in studio and academic learnings. Current conceptions among art educators about art curricula indicate

⁴⁵Manuel Barkan, "Curriculum and the Teaching of Art," in J. J. Hausman (ed.) Report of the Commission on Art Education (Washington, D.C.: National Art Education Association, 1965), p. 69.

a trend toward achieving reasonable balance between activities which concern studio art learnings on the one hand and activities which concern academic learnings on the other. Persons such as Thomas Munro⁴⁶ and Herbert Read⁴⁷ suggested three approaches for study and instruction in art--a) the practice of art, which was meant to include both performance and production (studio learnings), b) the historical aspects of art, which dealt with the chronological development of the arts (academic learnings), and c) the theoretical aspects of art, which dealt with the principles of criticism and philosophical and scientific aesthetics (academic learnings). The proposal set forth by Munro and Read initiated a new perspective to an increasingly accepted procedure in current art education.

As early as 1941, Rosabell MacDonald discussed the place of studio art technique and the effective art instruction in the secondary school. Her recommendations concerned the teacher, although valuable points were raised in defense of an effective program in art. She said:

It is the way teachers use it and the pupils part in it that proves whether or not it is a genuine creative and educational process.⁴⁸

Reference was made to MacDonald's comment by the researcher

⁴⁶Thomas Monro and Herbert Read, The Creative Arts in Education (Cambridge, Massachusetts: Harvard University Press, 1960).

⁴⁷Ibid.

⁴⁸Rosabell MacDonald, "Creative Method and the Artist-Teacher," Art as Education, A Study of Art in the Secondary Schools (New York: Henry Holt and Co., 1941), p. 68.

in order to point out that the necessity for a sound art program has not been confined to the last decade. Twenty-five years ago recommendations were being made for interrelation between the two facets of art--the creative (studio) and the educational (academic), although the major emphasis in the art classroom remained on studio activities.

In 1950, nine years later, Viktor Lowenfeld instigated through his writings and research an entirely multifarious approach to art program planning in the American secondary schools. His book, Creative and Mental Growth, has since become an influential guide for art teachers in Canada as well as in the United States. Great scope was added to the studio aspects of art instruction at the high school level as suggested in the following statement by Lowenfeld.

One of the most important tasks of art education during this vital period is to introduce means and methods of stimulations which would prevent the child from losing self-confidence by encouraging each type in its own way to produce creatively.⁴⁹

Further on in his text, Lowenfeld stipulated another main consideration of studio learnings:

Acquiring skills and techniques is an important aim of the teaching of art during this period because we should give the individual adequate means for competing with the creative approaches of adults.⁵⁰

The period Lowenfeld discussed here was that of the adolescent or the secondary school pupil. In the author's estimation, the acquisition of these needed skills and techniques by the

⁴⁹Viktor Lowenfeld, Creative and Mental Growth (New York: MacMillan Company, 1950), p. 131.

⁵⁰Ibid., p. 154.

senior high school pupil would need the clarification of academic learnings in addition to the studio experiences.

In 1961, Edward Mattil and Kenneth Beittel⁵¹ conducted an investigation on the effect of "breadth" and "depth" study of art at the ninth grade level. They differentiated between the two terms and stated the merits of each as they outlined the procedures that had been followed. The most popular and widely used of the two methods proved to be the "breadth" method, but the "depth" method produced better student gains during the one year period that the students were observed. That neither of these two activities be allowed to dominate the classroom was the general recommendation of the two researchers. This is one that is readily accepted by the author of this study as worthy of significance in the planning of a well-balanced art program.

In the summer of 1966, Ronald N. MacGregor,⁵² who conducted his research at the University of Alberta, completed an experimental study in art at the senior high school level using the Art 10 students in one of Edmonton's Public High Schools. His study dealt with restricted and non-restricted student groups in subject matter and choice of art media.

⁵¹Kenneth Beittel and Edward Mattil, "The Effect of a "Depth" vs. a "Breadth" Method of Art Instruction at the Ninth Grade Level," Studies in Art Education (Vol. 3, No. 1, Fall, 1961), (Multilith extract), p. 4.

⁵²Ronald N. MacGregor, "Some Effects of Imposed Controls in Subject Matter and Art Media Choice upon the Drawings of Senior High School Students," (unpublished Master's Thesis, University of Alberta, Edmonton, 1966).

Research revealed that the restricted groups made the better advancement over a two week period. More important than providing student exposure to a variety of media appeared to be the degree of mastery over it which is gained by the student artist. An implication of this study was that art teachers should be keenly aware of their teaching aims, and that they must be able to assess to what degree these teaching aims have been met by the lessons presented. Teacher motivation of students through the use of visual and verbal stimuli was an important major conclusion. Valuable assistance could be gained from this study by secondary art teachers contemplating the development of "depth" versus "breadth" learnings in their art programs.

The author believes that a teaching situation such as the ten lesson grouping drawn up by MacGregor could outline in clear detail some of the major purposes and goals of art. Teachers who are aware of the underlying principles of the subject matter they present, could, in all probability, organize a systematic and meaningful balance of the academic and studio activities which comprise their art programs.

In 1965, writing on "Curriculum and the Teaching of Art," with specific reference to secondary level art programs in the schools of the United States, Manuel Barkan stated the situation confronting good teachers of art and offered explicit aid in the development of a well-balanced program. He also placed sharp emphasis on the necessity of the teacher-artist and the contribution such a teacher could make to the art

program under his direction. The need for academic learnings was also indicated. Barkan made this remark:

More and more art teachers are beginning to realize that good teaching of art ought to be a translation of what professional artists demonstrate and what scholars of art explain about the nature of art--the emotional and intellectual components in the process of making and understanding art.⁵³

The inclusion of studio and academic learnings with proper stress on both was ratified by Barkan's use of the terminology, "making works and analyzing them". He also made the statement that, "the field of art can be studied through these two interrelated yet different processes."⁵⁴

Helen Diemert,⁵⁵ Associate Professor of Art Education at the University of Alberta, prepared a paper which offered a useful summation of the two major processes involved in the art classroom. According to Professor Diemert, a balanced art program should comprise--a) academic learnings, including the history of art, analysis of art techniques and materials, theory and composition (design), and philosophy of art (aesthetics), and b) studio learnings, including all two, three, and four-dimensional productions. She asserted that academic learnings consisted of the visual-mental-verbal

⁵³Manuel Barkan, "Curriculum and the Teaching of Art," in J. J. Hausman (ed.) Report of the Commission on Art Education (Washington, D.C.: National Art Education Association, 1965), p. 69.

⁵⁴Ibid., p. 70.

⁵⁵Helen M. Diemert, "Framework for Art and Art Education: Scope, Organization, and Types of Learning," (University of Alberta, 1966), p. 1 (Multilith).

strategies of art and that studio learnings could be taken to mean the mental-manual-visual strategies within the art classroom. The author is indebted to Professor Diemert for his use of the terms academic learnings and studio learnings throughout this study.

II. STUDIES IN ART EDUCATION CONDUCTED IN THE PROVINCE OF ALBERTA

Previous studies of the organization of the art program in Alberta schools have indicated a weakness in teacher training, an insufficient amount of teaching time and materials with which to be effective, and a course of studies that is inadequate in both continuous and sequential development of skills, techniques, and knowledge. The Annual Reports of the Department of Education have also criticized the art program or its implementation along much these same lines.

Ruth Ford⁵⁶ conducted a survey of the organization of the art program in the elementary schools of Alberta. Her findings were of no small benefit to the curriculum committee responsible for revising the elementary art curriculum. Findings in this survey were based on information received from the 654 administrators and teachers in Alberta elementary schools who participated in a questionnaire survey carried out in the spring of 1964.

Ford stated that too little time is being spent on art,

⁵⁶Ruth G. Ford, "A Study of Organization for Art Instruction in the Elementary Schools of Alberta," (unpublished Master's Thesis, University of Alberta, Edmonton, 1964).

and she emphasized the fact that the art program at that time was in need of much more extensive organization. Areas of most neglect included art appreciation, three-dimensional work, painting, print-making, and crafts. The average cost per pupil for one year's supply of expendable materials was only fifty-five cents which would supply a very limited amount of instructional material. Ford recommended an increase in the time for art in the elementary grades, at least one full university course in art education for teachers, the provision of in-service training for teachers, and a definite annual allocation for art supplies. She further recommended a new course of studies that could be introduced for the preparation of more efficient art teachers.

John Allison Forbes,⁵⁷ in an earlier study of art education at all levels of instruction in Alberta schools, derived findings from 280 graduates of the University of Alberta, annual reports of the Department of Education, and personal interviews. He stated that the entire art program in Alberta including teacher training, facilities, and instructional materials was inadequate. Forbes, too, expressed a need for improved curriculum development. His review of the literature indicated that in 1945, there were 104 high schools outside of cities in this province that

⁵⁷John Allison Forbes, "Art Education--Its Cultural Basis, Its Development, and Its Application in Alberta Schools," (unpublished Master's Thesis, University of Alberta, Edmonton, 1951).

offered Art 10. In the same year, the Department of Fine Arts was established at the University of Alberta. By 1947, this Department was offering five courses in painting and art history. Even with the relative advancement in teacher training, Forbes claimed that in 1951 art was still not only being poorly taught at all levels of instruction but that it was just as often being neglected.

H. J. D. Charles,⁵⁸ in his study on the aims of art education in Alberta, stated that these aims were not fully met because of the lack of materials and properly trained teachers. In 1958, of the 193 high schools in Alberta, 116 offered Art 10, and only 11 offered Art 20. Charles stated that most of the teaching of art and the majority of the art products at the high school level were inferior.

Most of the art education research conducted in the province of Alberta has placed emphasis on the lack of proper facilities and equipment with which to carry on a proper art program. Although the various art studies have reported on the qualifications of art teachers and have stressed the need for more better trained teachers, no attempts were made to indicate whether the three teacher attributes being researched in this study would have any creditable influence on the type of art program being offered.

⁵⁸H. J. D. Charles, "An Evaluation of Some Aspects of Art Education in the Province of Alberta," (unpublished Master's Thesis, University of Alberta, Edmonton, 1958).

III. STUDIES ON ART EDUCATION IN OTHER CANADIAN PROVINCES

Studies in Canada indicating practices in schools where art is taught have been carried out in Ontario in 1948 by Charles Gaitskell and in Saskatchewan in 1963 by L. J. Groome. Both studies are based on personal observation, and both are worth noting because they revealed the lack of sequential art programs, the need for art supervisors, and the need for better trained teachers.

Charles Gaitskell⁵⁹ obtained his findings from direct observation of 262 Ontario classrooms. In spite of the fact that he reported that many teachers were unable to organize a satisfactory program, Gaitskell recommended that art at the elementary level be taught by the classroom teacher working under the guidance of art supervisors.

Groome⁶⁰ interviewed 700 Saskatchewan teachers at both the elementary and secondary levels of education. He recommended, as had Gaitskell, that art in the lower grades be taught by the regular classroom teacher with the help of art supervisors and that it be taught by highly-trained specialists in the senior grades. Groome also placed strong emphasis on the necessity of better trained teachers.

⁵⁹Charles D. Gaitskell, Art Education in the Province of Ontario (Toronto: Ryerson Press, 1948).

⁶⁰L. J. Groome, "Art Education Today for Tomorrow," Canadian Education and Research Digest, Vol. III, No. 4, (December, 1963), pp. 304-315.

A study has been done on the history of art education in Canada by R. J. Saunders⁶¹ who conducted his research at The Pennsylvania State University. Saunders' study gave a general development of art education in Canada as it related to parallel developments in the United States. The emphasis was placed on the elementary programs in Canada between the years of 1950 to 1954. In spite of his extensive reviews, Saunders' findings at the secondary level remained somewhat limited. Art education in Canada has, in fact, been greatly influenced by developments in the United States, and few independent developments have taken place.

It is evident that most Canadian studies in art education have placed predominate emphasis on art at the elementary level. Very little investigation has been done of the senior high school art program. Major attention has been given to the well-trained art teacher, but no consideration has been made to show if these teachers of varied qualifications had any significant relationship to the art programs being offered.

IV. SELECTED STUDIES CONDUCTED IN THE UNITED STATES PERTAINING TO THE ART TEACHER AND THE ART PROGRAM

Most of the studies reported in this section have been descriptive researches which have dealt in detail with facilities and equipment, class size and time for classes, and qualifications of the art teachers.

⁶¹R. J. Saunders, "The Parallel Development of Art Education in Canada and the United States," (unpublished Master's Thesis, Pennsylvania State University, 1954).

In 1959, Helen Rose,⁶² supervisor of Art Education in Richmond, Virginia, developed a questionnaire in order to describe the junior high school offerings under the categories of time, credit, class size, curriculum development, and course content. She suggested the need for smaller classes, larger blocks of time, sequentially planned programs, and more emphasis on appreciation, creativity, and experimentation. A further recommendation was that art be required of all junior high school students.

Also in 1959, Carolyn Howlett,⁶³ in her analysis of art curricula at various levels of instruction, stated that the objectives of art education are much the same as those in other areas of general education. She pointed out, in summary, that very few were subject centered, and that the need for aesthetic expression and appreciation dominated throughout. Considered most pertinent was the stipulation that the art program meet the developmental needs of the child.

In 1962, under the direction of Hazel Davies,⁶⁴ the Research Division of the National Education Association made

⁶²Helen Rose, "Directions in Junior High Art Education," Research in Art Education (Washington, D.C.: Ninth Yearbook of the National Art Education Association, 1959).

⁶⁴Carolyn Howlett, "Analysis of Art Curriculums in Terms of the Developmental Needs of Youth," Research in Art Education (Washington, D.C.: Ninth Yearbook of the National Art Education Association, 1959).

⁶⁵Reid Hastie and David Templeton, Art Education in Secondary Schools (Minneapolis, Minnesota: Department of Art Education, University of Minnesota, 1963).

a survey at the elementary and secondary levels to see what place music and art held in the schools. The questionnaire used was designed to consider the art programs under the categories of equipment, teacher qualifications, and budget allotments. The responses to the questionnaire indicated that 96.5% of the larger schools offered general art courses with a prevailing trend toward specialized courses. Although this study showed an increase in art enrollment, student interest rates in art were not as high as the interest rates in music.

A study to ascertain the effects, influences, and modifications of the practices and programs of art educators was carried out in 1963 by Reid Hastie and David Templeton.⁶⁵ The study covered 38 states and involved the secondary art program. Emphasis was given to factors that have influenced the growth of art--changes of time allotment, changes in enrollment, and changes in art offerings including courses for academically talented students. The study indicated the increasing importance of art and of a more favorable attitude towards art education in the schools. An increase in the class time devoted to art was indicated as was the need for richer and more varied art programs.

In 1963, a nation-wide survey of music and art instruction including 657 schools at the elementary and secondary

⁶⁵National Education Association Research Division, Music and Art in the Public Schools (Washington, D.C.: National Education Association, Research Monograph 1963-M3, 1963).

levels, was made by the National Education Association Research Division.⁶⁶ Findings of this survey indicated that only 40% of the schools followed a sequential art program, 50% allotted a definite time for art, and 60% were involved with in-service training. The larger schools reported better facilities and equipment as well as better trained teachers.

Also in 1963, S. K. Phillips⁶⁷ conducted a survey to determine any existing differences between art teachers employed at four different educational levels. Research findings were derived from a questionnaire which involved 179 teachers in the state of Michigan. Phillips' study suggested three basic teacher groups: the highly devoted child-centered teacher with extensive experience but low in creativity, the teacher-centered and more creative group, and the independent teacher with little satisfaction and motivation for teaching. Emphasis was placed on the type of teacher, his interests, his training, and the effectiveness he had with different age groups of children. This study is of importance because it indicated in clear detail how other teacher attributes beside teacher training influenced the art programs that were being conducted.

⁶⁶National Education Association Research Division, Music and Art in the Public Schools (Washington, D.C.: National Education Association, Research Monograph 1963-M3, 1963).

⁶⁷S. K. Phillips, "Differences in Art Media Usage, Motivational Attitudes, and Personalities of Art Teachers," (unpublished Doctoral Thesis, Pennsylvania State University, Pennsylvania, 1963).

Although all the studies discussed above have reported on the qualifications of teachers and have described various types of art programs being offered in the schools, a statistical relationship between the teacher's training, his continuous contact with professional art education literature and his efforts in personal studio work, with the type of art program he offered, had not been established.

SUMMARY

Authoritative literature and research in art education places strong emphasis on well-qualified art teachers and sound art programs. Foremost the teacher must have undertaken breadth and depth study of art in order to possess the necessary knowledge of art. Along with this extensive training he must continue to develop his knowledge by active involvement in readings of professional art education literature and should try to remain active in his personal studio work.

Many of the leading art educators claim the teacher to be the greatest single factor in a sound art program. This study placed emphasis upon the art teacher and the type of art program he provides as this program would surely be influenced by the extent of teacher training, the extent to which he is involved with readings of professional art education literature, and the extent to which he remains active in his own personal studio work.

CHAPTER III

RESEARCH PROCEDURE

This chapter concerns the selection of the population, the design of the instrument employed in the study, and the statistical treatment of the data.

Permission to conduct the survey was obtained from the Chief Superintendent of Schools for the province of Alberta, and from the Superintendents of both the Edmonton Public and the Edmonton Separate Schools.

I. SELECTION OF THE POPULATION

Names of all the teachers offering art in the senior high schools in Alberta were obtained from the Department of Education of the Province of Alberta. During the academic year of 1965-66, a total of eighty-seven of a possible 332 Alberta high schools offered courses in the visual arts. Of these high schools, all offered Art 10, thirty-five offered Art 20, and twenty offered Art 30. The eighty-seven schools represented a population of ninety-five art teachers or art specialists throughout the province. The entire teacher population was used in the survey.

II. DESIGN OF THE QUESTIONNAIRE

The questionnaire was designed to describe the teacher of art under three major categories: the extent of teacher training, the extent to which teachers are involved with readings of professional art literature and art education literature, and the extent to which teachers are active in their own personal studio work.

General information, which included such items as teacher concern for art notes, art examinations, sequential history programs, and regard for a more detailed course of studies in art, was also required. A pilot study was carried out to test the clarity of the questionnaire with graduate students and class members of a senior art education course at the University of Alberta as participants. This study was followed by a revision in the wording of certain questions. A copy of the questionnaire used in the final study is found in Appendix A.

III. COLLECTION OF THE DATA

All data for this study was obtained from the single self-administered questionnaire which was mailed to each teacher on April 15, 1966. Stamped self-addressed envelopes were enclosed for the return of the questionnaire. Personal reminders were sent out two weeks later to all the teachers who had not yet returned their questionnaires. By May 10, of 1966, a total of eighty-seven or 91.5% of the questionnaires had been

returned. Findings of the study are based on the 91.5% return.

The following table shows the distribution and return of the questionnaires for both teachers and schools.

TABLE I
DISTRIBUTION AND RETURN OF QUESTIONNAIRES

	Questionnaire		
	Distributed	Returned	% Returned
Teachers	95	87	91.5
Schools	87	82	94.2

IV. STATISTICAL TREATMENT OF THE DATA

All information from the eighty-seven questionnaires was coded and transferred to I.B.M. cards. From this information eleven relevant variables were identified and statistical relationships in a Cross Classification Program were computed among them in the analysis. The I.B.M.-7040 computer at the University of Alberta was used to calculate the chi-square values.

Chi-square⁶⁸ was used as a measure of the probability that two sets of data were related. The formula for chi-square is $\chi^2 = \frac{(O - E)^2}{E}$ where O is the observed frequency, and E is the expected chance frequency.

⁶⁸Norman K. Henderson, Statistical Research Methods in Education and Psychology (Hong Kong: Hong Kong University Press, 1964), p. 113.

The table of chi-square values shows the critical significant values for the different degrees of freedom ($df = \text{number of rows minus } 1 \text{ times the number of columns minus } 1$). This critical significant value is at $P = .05$ (at the level of probability represented by a situation in which there are five chances in one hundred that the obtained chi-square could not have arisen by chance alone). In chi-square, the .05 level of probability is usually accepted as the minimum level for significance.

Analysis of the data was based upon the relationships established between the following sets of variables under study:

A. Extent of Teacher Training and the Art Program.

The number of art courses taken in teacher training as compared to:

- (a) the percentage of time given for studio learnings,
- (b) the percentage of time given for academic learnings,
- (c) the percentage of time given for extra curricular activities,
- (d) the extent teachers are involved in professional art readings,
- (e) the extent teachers are involved in personal studio work,
- (f) the extent teachers are involved in the expansion of their art program,
- (g) the extent teachers regard the need for a more detailed course of studies in art,

- (h) the extent teachers favor art as a compulsory subject,
- (i) the extent teachers follow a sequential program for art history,
- (j) the extent teachers require students to keep art notes,
- (k) the extent teachers require students to write art examinations.

The number of other subjects taught as compared to:

- (a) the percentage of time given to studio learnings,
- (b) the percentage of time given to academic learnings,
- (c) the percentage of time given to extra curricular activities.

B. Extent of Teacher Involvement with Professional Art Literature and the Art Program.

The extent teachers are involved in professional art readings and

- (a) the percentage of time given for studio learnings,
- (b) the percentage of time given for academic learnings.

C. Extent Teachers are Involved in Personal Studio Work and the Art Program.

The extent teachers are active in their personal studio work and

- (a) the percentage of time given for studio learnings,
- (b) the percentage of time given for academic learnings,
- (c) the percentage of time given for extra curricular activities.

The significance of the relationship between these

variables was used to test the hypotheses stated in Chapter One. Since the study was of a descriptive nature, the hypotheses were accepted or rejected at the .05 level.

CHAPTER IV

FINDINGS AND DISCUSSION OF THE ART PROGRAM REFLECTING THE EXTENT OF TEACHER TRAINING

This chapter presents the findings used to test hypotheses one, two, and three and describes the way teachers present their art program with respect to teacher training. The number of art courses included in teacher training and the number of subjects taught other than art were the variables used for comparison with the art program.

Table II indicates the number and per cent of art courses included in teacher training, and Table III indicates the number and per cent of subjects taught other than art.

Summarized findings of these two tables indicated that 40% of the teachers now offering art in Alberta High Schools have taken 4 or more university credit art courses, while 60% of them have taken 3 or less. Of these teachers, 16% are art specialists who are responsible for instruction in art only and 84% are teachers of art who are responsible for art and other subjects of the curriculum.

TABLE II
THE DISTRIBUTION OF TEACHER TRAINING IN ART

Number of Courses Taken	Number of Teachers	Per Cent of Teachers
0	14	16.1
1-3	38	43.7
4-9	24	27.6
10+	11	12.6
TOTAL	87	100.0

TABLE III
THE NUMBER AND PER CENT OF SUBJECTS
TAUGHT OTHER THAN ART

Number of Subjects Taught Other Than Art	Number of Teachers	Per Cent of Teachers
0	14	16.1
1-2	29	33.3
3-4	22	25.3
5+	22	25.3
TOTAL	87	100.0

THE NUMBER OF ART COURSES TAKEN AND THE DISTRIBUTION
OF TIME FOR STUDIO, ACADEMIC, AND
EXTRA CURRICULAR ACTIVITIES

Hypothesis one stated that there is no statistical dependency between the number of art courses included in teacher training and the emphasis given to studio learnings.

TABLE IV

THE NUMBER OF ART COURSES TAKEN AND THE TIME
DEVOTED TO STUDIO LEARNINGS

Number of Art Courses Taken by Teacher	% of Time Devoted to Studio Learnings											
	0-50		51-60		61-70		71-80		over 80		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	2	2.3	5	5.7	3	3.4	2	2.3	2	2.3	14	16.1
1-3	2	2.3	8	9.2	11	12.6	4	4.6	13	14.9	38	43.7
4-9	3	3.4	2	2.3	6	6.9	9	10.3	4	3.4	24	27.6
10+	2	2.3	2	2.3	2	2.3	0	0.0	5	5.7	11	12.6
TOTAL	9	10.0	17	20.0	22	25.0	15	17.0	24	28.0	87	100.0

*Number of teachers

$$\chi^2 = 22.1095$$

$$df = 12$$

$$P < .05$$

TABLE V

THE NUMBER OF ART COURSES TAKEN AND THE
TIME DEVOTED TO ACADEMIC LEARNINGS

Number of Art Courses Taken by Teacher	% of Time for Academic Learnings											
	0-10		11-20		21-30		31-40		over 40		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	2	2.3	1	1.1	6	6.9	4	4.6	1	1.1	14	16.1
1-3	10	11.5	10	11.5	13	14.9	4	4.6	1	1.1	38	43.7
4-9	3	3.4	8	9.2	7	8.0	4	4.6	2	2.3	24	27.6
10+	3	3.1	2	2.3	2	2.3	2	2.3	2	2.3	11	12.6
TOTAL	18	21.0	21	24.0	28	32.0	14	16.0	6	7.0	87	100.0

*Number of teachers

TABLE VI

THE NUMBER OF ART COURSES TAKEN AND THE TIME
DEVOTED TO EXTRA CURRICULAR ACTIVITIES

Number of Art Courses Taken by Teacher	% of Time for Extra Curricular Activities							
	0		1-10		over 10		Total	
	No.*	%	No.*	%	No.*	%	No.*	%
0	7	8.0	5	5.7	2	2.3	14	16.1
1-3	13	14.9	22	25.3	3	3.4	38	43.7
4-9	12	13.8	11	12.6	1	1.1	24	27.6
10+	4	4.6	6	6.9	1	1.1	11	12.6
TOTAL	36	41.0	44	51.0	7	8.0	87	100.0

*Number of teachers

On the basis of the results shown in Table IV the author accepts hypothesis 1(a). Tables V and VI are dependent upon the distributions in Table IV, therefore frequencies can only be reported and analyzed for trends. These tables depict the following findings:

Sixteen per cent of the art teachers in Alberta high schools had not taken any art courses during their teacher training. These teachers favored 51% to 60% of their class time for studio learnings, 21% to 30% for academic learnings, and no time for extra curricular activities.

Forty-four per cent of the teachers reported having 1 to 3 art courses during their teacher training. These teachers favored 80% or more of their class time for studio learnings, 21% to 30% for academic learnings, and 1% to 10% for extra curricular activities.

Twelve per cent of the teachers reported having 10 or more art courses during their teacher training. These teachers favored 80% or more for studio learnings, 1% to 10% for academic learnings, and 1% to 10% for extra curricular activities.

In summation, slightly more than 80% of the teachers' class time was favored for studio learnings. From 21% to 30% was favored for academic learnings, and from 1% to 10% was favored for extra curricular activities.

Discussion of the Findings.

Three trends have been noted:

(1) Teachers with 10 or more art courses in their teacher training spent more time on studio learnings than did teachers without any art courses.

(2) Teachers with 10 or more art courses in their teacher training spent less time on academic learnings than did teachers without any art courses.

(3) Teachers with 10 or more art courses in their teacher training spent more time on extra curricular activities than did teachers without any art courses.

From the findings reported in Tables IV, V and VI the author has had to conclude that even though teachers favored from twenty-one to thirty per cent of their time for academic learnings, their reasons for doing so were not based directly on increases in the number of art courses included in their teacher training. An explanation for this might be that the teachers felt that the studio activities undertaken did not

lend themselves to a direct follow up of academic learnings. Few opportunities may have been taken to incorporate a lesson in ceramics, for example, with the work of artists in this field and with the techniques these artists employed. It is the opinion of the author that if such opportunities were more frequently taken by the art teachers, the programs they offer would subsequently include more meaningful academic pursuits for their students who would, in turn, exhibit increasing skill in their own methods and a deeper understanding of the artistic activity in which they are involved.

The fact that teachers with ten or more art courses in their teacher training spent more time on studio learnings might indicate that these better trained teachers felt more confident in their own ability to demonstrate artistic techniques to their students. It is likely because of this factor that teachers believe their students would benefit more by actual experience with the media than by study of the theory of artistic technique or art history. Correspondingly, teachers without any art courses may rely on textbook approaches and the slide-lecture methods more explicitly because they lacked confidence in their ability to guide their students in artistic activities in which they had had little or no actual training. By preparing their lessons conscientiously these teachers might feel that they could better explain the technique to their students than demonstrate it. They would quite naturally resort to more lessons in art history and the study of the works of the masters, for example, which might be

accompanied by explanations acquired from textbooks available to both them and their students.

The better educated teachers probably exhibited greater initiative in studio work because they had a more comprehensive background and training in the activities undertaken. A feeling of greater competence would result and this, in turn, would invariably prompt the better educated teachers to place more emphasis on studio learnings.

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT TEACHERS ARE INVOLVED IN PERSONAL STUDIO WORK

Hypothesis 1(b) stated that there is no statistical dependency between the number of art courses included in teacher training and the extent of involvement in the teacher's personal studio work.

TABLE VII

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT TEACHERS ARE INVOLVED IN PERSONAL STUDIO WORK

Number of Art Courses Taken by Teacher	Extent of Involvement in Personal Studio Work									
	none		a few pieces		a fair amount		extensively		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	5	5.7	5	5.7	3	3.4	1	1.1	14	16.1
1-3	11	12.6	19	21.8	7	8.0	1	1.1	38	43.7
4-9	3	3.4	13	14.9	8	9.2	0	0.0	24	27.6
10+	1	1.1	3	3.4	5	5.7	2	2.3	11	12.6
TOTAL	20	23.0	40	46.0	23	26.0	4	5.0	87	100.0

*Number of teachers

$$\chi^2 = 14.3156$$

$$df = 9$$

$$P > .05$$

On the basis of the findings identified in Table VII the author rejects hypothesis 1(b) at the .05 level. This table depicts the following findings:

Teachers without any art courses included in their teacher training tend to show little involvement in personal studio work. This is also true of the teachers who had 1 to 3 art courses.

Teachers with 4 to 9 art courses included in their teacher training tend to be more actively involved in personal studio work. Teachers with ten or more art courses were the group most involved in personal studio work.

Discussion of the Findings.

There was a definite trend indicating that as the number of art courses included in teacher training increased, there was also an increase in the extent to which teachers are involved in their own personal studio work. The reason why teachers without any art courses, or those who have had only one to three courses included in their teacher training, showed little involvement in personal studio work might well be attributed to the feeling of a sense of inadequacy in this area caused by a lack of training in the studio activities undertaken. Perhaps they are so burdened by the extra study and preparation involved in their daily art lessons that they lack both the time and the energy to become active in studio work of their own. Like students who lack proper guidance, the teachers, with an inadequate background in art technique, might experience a feeling of hopelessness and loss of

initiative when it comes to organizing a program of personal studio work, which in their estimation could in all probability entail more work than pleasure. The feeling of satisfaction and accomplishment ordinarily present in personal studio work could be entirely over-shadowed by a sense of not knowing where or how to begin, or more importantly, when to find the time.

Although Table VII does not clearly indicate whether personal studio work does contribute towards making a better art teacher, it is probably safe to assume that a wider background and greater degree of skill and feeling of competence would be experienced by teachers who had experimented with various art media and techniques. For this reason the better trained art teachers could in all likelihood offer more beneficial studio activities to the pupils in their classrooms. Continuous experience in art activities should cause art teachers to feel better qualified to demonstrate the techniques of art and the use of various media to their students.

Accompanying the feeling of increased competence on the part of the teachers would likely be the feeling of more confidence to guide students towards increasing insight into the qualities of design and subsequently to the development of appreciation not only of good design but of the vast possibilities in the field of art and its relation to society. The author is of the opinion that good teaching is essentially good guidance, and that good guidance originates from actual experience in the field of art, as is the case in any academic endeavor. His feeling is that teachers who have had adequate

training in the use of various art media and techniques, and who have continued to participate actively in art practices of their own, would more aptly be able to stimulate and encourage pupil expression and thus would provide more meaningful art programs. Successful experiences in working with a variety of media and having depth experience in at least one area of art should enable the teachers to have developed their own artistic skills. Personal studio work could undoubtedly be a contributing factor to the teachers' continued interest and participation in the practice of the arts, to increasing awareness of the nature of creativity, and to a more ready consciousness of their own aesthetic sensibilities and those of students under their guidance.

An increasing ability to demonstrate the artistic techniques developed both through active personal studio experiences and a good knowledge of the art discipline would in all probability be more typical of the teachers with several courses in drawing, painting and other studio activities. It is the consideration of the author that teachers who are more actively involved in their own personal studio work would stand a far better chance of presenting a more adequate art program and thus earning themselves the right to be called "good" art teachers.

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT
TEACHERS ARE INVOLVED WITH READINGS OF
PROFESSIONAL ART LITERATURE

Hypothesis 1(c) stated that there is no statistical dependency between the number of art courses included in teacher training and the extent to which teachers are involved with readings of professional art literature.

TABLE VIII

THE NUMBER OF ART COURSES TAKEN AND EXTENT TEACHERS
ARE INVOLVED IN PROFESSIONAL READINGS

Number of Art Courses Taken by Teacher	Extent of Professional Readings									
	none		some		average		extensive		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	2	2.3	5	5.7	4	4.6	3	3.4	14	16.1
1-3	4	4.6	20	23.0	12	13.8	2	2.3	38	43.7
4-9	0	0.0	8	9.2	12	13.8	4	4.6	24	27.6
10+	0	0.0	2	2.3	5	5.7	4	4.6	11	12.6
TOTAL	6	7.0	35	40.0	35	38.0	13	15.0	87	100.0

*Number of teachers

$$\chi^2 = 15.4006$$

$$df = 9$$

$$P > .05$$

On the basis of the findings identified in Table VIII the author rejects hypothesis 1(c) at the .05 level. This table depicts the following findings:

Teachers without any art courses, and those with 1 to 3 art courses, reported little involvement in readings of professional art literature.

Teachers with 4 to 9 art courses, and those with 10 or

more courses reported mainly an average involvement in readings of professional art literature.

Discussion of the Findings.

There was a definite trend indicating that as the number of art courses included in teacher training increased, there was also an increase in the extent to which teachers are involved in readings of professional art literature. A reasonable explanation for this trend could be that the teachers with some, or, more particularly, with extensive art training, would naturally be exposed to greater opportunities for perusal of literature and research in art education. A keener awareness of the availability of art research publications, of the existence of art education organizations, and some degree of familiarization with the writings of contemporary art educators, should be more typical of the teachers who have had specific training in the field of art. The probable encouragement to continue to grow professionally as well as creatively, and to continue to explore new approaches to the many and varied problems confronted daily in the art classroom would be more easily arranged for teachers with art training. Such teachers would likely more immediately recognize the value that knowledge from research publications and art literature could render in teaching.

It is conceivable that teachers with little training would have to spend more time on art lesson preparation--the reason being that they would lack sufficient background and knowledge of art and the curriculum that they follow. These

teachers would subsequently have less free time to devote to study of professional art readings. The author believes that a narrower understanding of the benefits of research would almost invariably be the result and that the art programs offered could very conceivably lack adequate scope and significance.

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT OF
INVOLVEMENT IN THE ENLARGEMENT AND
ENRICHMENT OF THE ART PROGRAM

Hypothesis 1(d) stated that there is no statistical dependency between the number of art courses included in teacher training and the extent to which teachers are involved in the enlargement and enrichment of their art programs.

TABLE IX

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT TEACHERS
ARE INVOLVED WITH ENLARGEMENT OF
THEIR ART PROGRAM

Number of Art Courses Taken by Teacher	Extent of Enlarging the Art Program									
	none		some		average		extensive		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	2	2.3	6	6.9	4	4.6	2	2.3	14	16.1
1-3	5	5.7	12	13.9	18	20.7	3	3.4	38	43.7
4-9	1	1.1	8	9.2	5	5.7	10	11.5	24	27.6
10+	0	0.0	1	1.1	4	4.6	6	6.9	11	12.6
TOTAL	8	9.0	27	31.0	31	36.0	21	24.0	87	100.0

* Number of teachers

$$x^2 = 20.2234$$

$$df = 9$$

$$P < .05$$

From the statistical results appearing in Table IX, the author accepts hypothesis 1(d) at the .05 level of significance. Table IX depicts the following findings:

Teachers without any art courses included in their teacher training reported being only slightly involved with the enlargement of their art program while teachers with 1 to 3 art courses included in their teacher training reported an average involvement.

Teachers with 4 to 9 art courses and those with 10 or more reported being more extensively involved in the enlargement of their art program.

Discussion of the Findings.

There was a definite trend indicating that as the number of art courses included in teacher training increased, there was also an increase in the extent to which teachers were involved in the enlargement and enrichment of their art program. It seems logical to assume that the majority of teachers with more art training would be more willing to offer their professional opinion on matters concerning their instruction, because they would feel more capable of organizing and managing their classrooms in a manner conducive to a well-balanced art program. These same teachers would also probably be more willing to interpret the art curriculum to the school and community if asked to do so and would serve on curriculum planning committees and research projects with less hesitation.

In all likelihood the art teachers with little training

would adhere more closely to the suggestions offered in the curriculum guide and would be less willing to initiate projects of their own.

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT
TEACHERS FAVOR A MORE DETAILED
COURSE OF STUDY IN ART

Hypothesis 1(e) stated that there is no statistical dependency between the number of art courses included in teacher training and the extent to which teachers favored a more detailed course of study in art.

TABLE X

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT TEACHERS
FAVOR A MORE DETAILED COURSE OF STUDY

Number of Art Courses Taken by Teacher	Extent Teachers Favor a Detailed Course									
	absolutely		mostly		somewhat		no		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	4	4.6	4	4.6	2	2.3	4	4.6	14	16.1
1-3	8	9.2	8	9.2	10	11.5	12	13.8	38	43.7
4-9	2	2.3	2	2.3	9	10.3	11	12.6	24	27.6
10+	3	3.4	1	1.1	3	3.4	4	4.6	11	12.6
TOTAL	17	20.0	15	17.0	24	28.0	31	35.0	87	100.0

*Number of teachers

$$\chi^2 = 8.2481$$

$$df = 9$$

$$P > .05$$

On the basis of the findings identified in Table X, the author rejects hypothesis 1(e) at the .05 level of significance.

This table depicts the following findings:

Teachers without any art courses included in their teacher training showed a wide range of opinion but indicated a slight favor for a more detailed course of study in art while the teachers with 1 to 3 art courses included in their teacher training showed that they were slightly against a more detailed course of study in art.

Teachers with 4 to 9 and those with 10 or more art courses were more unanimous in reporting that they were against a more detailed course of study.

Of the entire population of art teachers, 20% were absolutely in favor of a more detailed course, and 35% were not in favor.

Discussion of the Findings.

There was a trend indicating that as the number of art courses included in teacher training increased, there was a decrease in the extent to which teachers favored a more detailed course of study in art. This finding suggests that well-trained teachers should be able to formulate their own art programs without depending too heavily on a detailed course of studies because they have taken courses in art history, aesthetics, design and composition, drawing, painting and perhaps graphics or ceramics, three-dimensional work, and art methods. They would, in all likelihood, transfer the ideas and suggestions they received during their teacher training to the classroom situations and would, in proportion

to their training, find such transfer a relatively facile task.

Lack of artistic training and knowledge of the discipline of art would lead the less adequately trained art teachers --those with fewer art courses, to rely more explicitly on a detailed course of study which would spell out for them in greater detail the academic and studio learnings that were considered to be most necessary.

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT TEACHERS
FAVOR ONE YEAR OF ART AS A COMPULSORY SUBJECT
FOR HIGH SCHOOL GRADUATION

Hypothesis 1(f) stated that there is no statistical dependency between the number of art courses included in teacher training and the extent to which teachers favored art as a compulsory subject for graduation.

TABLE XI

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT TEACHERS
FAVOR ART AS COMPULSORY FOR ONE YEAR

Number of Art Courses Taken by Teacher	Teachers Favoring Compulsory Art									
	absolutely					moderately little				
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	3	3.4	6	6.9	3	3.4	2	2.3	14	16.1
1-3	11	12.6	15	17.2	4	4.6	8	9.2	38	43.7
4-9	8	9.2	9	10.3	4	4.6	3	3.4	24	27.6
10+	3	3.4	4	4.6	1	1.1	3	3.4	11	12.6
TOTAL	25	29.0	34	39.0	12	14.0	16	18.0	87	100.0

*Number of Teachers

$\chi^2 = 2.9393$

df = 9

P > .05

On the basis of the findings identified in Table XI, the author rejects hypothesis 1(f) at the .05 level of significance. Table XI depicts the following findings.

Teachers in all categories of teacher training expressed a favor for art as a compulsory one year subject for graduation.

Twenty-nine per cent of the teachers felt that art was "absolutely essential", and 18% felt that art was "not essential" as a one year subject for graduation.

Discussion of the Findings.

Although the teachers in general favored art as a one year compulsory subject for high school graduation, there was no indication to show that this opinion increased or decreased with the number of art courses taken in teacher training. Many of the teachers from all levels of training did not appear to be fully convinced of the value of art as a subject for required study. This could mean that there exists at the university level of their training a lack of courses in art education as compared to courses in fine arts.

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT TEACHERS FAVOR A SEQUENTIAL PROGRAM IN TEACHING ART HISTORY

Hypothesis 1(g) stated that there is no statistical dependency between the number of art courses included in teacher training and the extent to which teachers favored a sequential program in teaching art history.

TABLE XII

THE NUMBER OF ART COURSES TAKEN AND EXTENT TEACHERS
USE A SEQUENTIAL ART PROGRAM FOR ART HISTORY

Number of Art Courses Taken by Teacher	Teachers Using a Sequential Art Program					
	Yes		No		Total	
	No.*	%	No.*	%	No.*	%
0	4	4.6	10	11.5	14	16.1
1-3	12	13.8	21	29.9	38	43.7
4-9	11	12.6	13	14.9	24	27.6
10+	6	6.9	5	5.7	11	22.6
TOTAL	33	37.9	54	62.1	87	100.0

*Number of teachers

$$\chi^2 = 3.0985$$

$$df = 3$$

$$P > .05$$

On the basis of the findings identified in Table XII the author rejects hypothesis 1(g) at the .05 level. This table depicts the following findings:

Teachers without any art courses included in their teacher training were strongly against the use of a sequential art program for teaching art history. Teachers with 1 to 3 art courses included in their teacher training were against the use of a sequential art program but showed some increase in favor of it.

Teachers with 4 to 9 art courses included in their teacher training still favored the teaching of art history on a non-sequential basis, but a notable increase of teachers using a sequential approach was reported. Teachers with 10 or

more art courses included in their teacher training favored a sequential program for teaching art history.

In the art history program, 38% of the teachers followed a sequential plan, and 62% did not do so.

Discussion of the Findings.

There was a trend indicating that as the number of art courses included in teacher training increased, there was also an increase in the number of teachers who were following a sequential plan in the teaching of art history.

One could imply from this trend that the teachers with a broader background of knowledge in the area of art history should be more fully aware of the benefits of a systematically organized and chronologically arranged presentation of this subject matter. Since most of the better qualified teachers have taken courses in art history themselves during their teacher training, they would undoubtedly realize how much easier and more helpful it would be for their students to learn about art history if they were to present their art history lessons in terms of relationships--similarities and contrasts in the various art periods, for example, and not in terms of isolated facts.

The task of organizing a chronological and coherent program of art history could be an overwhelming task for teachers who have not taken courses in art history. This could account for their general denial of the need for a sequential art history program.

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT
TEACHERS FAVOR STUDENTS TO KEEP ART NOTES

Hypothesis 1(h) stated that there is no statistical dependency between the number of art courses included in teacher training and the extent to which teachers required their students to keep art notes.

TABLE XIII

THE NUMBER OF ART COURSES TAKEN AND EXTENT TEACHERS
REQUIRE STUDENTS TO PREPARE ART NOTES

Number of Art Courses Taken by Teacher	Teachers Requiring Student Art Notes					
	Yes		No		Total	
	No.*	%	No.*	%	No.*	%
0	10	11.5	4	4.6	14	16.1
1-3	20	23.0	18	20.7	38	43.7
4-9	18	20.7	6	6.9	24	27.6
10+	5	5.7	6	6.9	11	12.6
TOTAL	53	60.9	34	39.1	87	100.0

*Number of Teachers

$$\chi^2 = 4.8495$$

$$df = 3$$

$$P > .05$$

On the basis of the findings identified in Table XIII the author rejects hypothesis 1(h) at the .05 level. This table depicts the following findings:

Teachers with 0 to 9 art courses included in their teacher training showed favor in having students prepare art notes. Teachers with 10 or more art courses included in their teacher training expressed less necessity for having their students prepare art notes.

In the art program, 61% of the teachers "required" their students to keep notes, and 39% of the teachers "did not require" their students to keep notes.

Discussion of the Findings.

Although the greater percentage of teachers required their students to keep art notes, there was no trend to indicate that this requirement increased or decreased with the number of art courses included in the teacher training.

Since the teachers with the least art training were more in favor of having their students keep art notes, the likely implication is that they believed the taking and recording of notes either from the blackboard, textbook, or lectures, to be a beneficial use of class time. Blackboard notes could provide, to put it rather cryptically, busy work for the students, thus allowing time for the teachers to prepare for the next art lesson.

The fact that the most thoroughly trained teachers were less in favor of students keeping notes could indicate that these teachers wanted to be more involved in actual discussions with the students rather than having them make elaborate notes. The implication could be that the better trained teachers felt that class time could be more profitably spent on teacher-pupil critical analysis of works of art and discussions. Elaborate notes would likely not leave much time for classroom discussion.

THE NUMBER OF ART COURSES TAKEN AND THE EXTENT TEACHERS
FAVOR STUDENTS TO WRITE ART EXAMINATIONS

Hypothesis 1(i) stated that there is no statistical dependency between the number of art courses included in teacher training and the extent to which teachers require their students to write examinations in art.

TABLE XIV

THE NUMBER OF ART COURSES TAKEN AND EXTENT TEACHERS
REQUIRE STUDENTS TO WRITE ART EXAMINATIONS

Number of Art Courses Taken by Teacher	Teachers Requiring Written Art Examinations					
	Yes		No		Total	
	No.*	%	No.*	%	No.*	%
0	5	5.7	9	10.3	14	16.1
1-3	18	20.7	20	23.0	38	43.7
4-9	16	18.4	8	9.2	24	27.6
10+	7	8.0	4	4.6	11	12.6
TOTAL	46	52.9	41	47.1	87	100.0

*Number of Teachers

$$\chi^2 = 4.4603$$

$$df = 3$$

$$P > .05$$

On the basis of the findings identified in Table XIV the author rejects hypothesis 1(i) at the .05 level. This table depicts the following findings:

Teachers without any art courses included in their teacher training were strongly against having their students write examinations in art while teachers with 1 to 3 art courses included in their teacher training showed a more

general acceptance of written art examinations.

Teachers with 4 to 9 art courses and those with 10 or more art courses included in their teacher training were most in favor of students writing art examinations.

Fifty-three per cent of the total number of teachers "favored" written examinations while forty-seven per cent "did not favor" written examinations.

Discussion of the Findings.

There was a definite trend indicating that as the number of art courses included in teacher training increased, there was a corresponding increase in the number of teachers who favored written examinations in art. It is interesting to note the sharp line of contrasting opinion surrounding this fact between the teachers with less than four art courses and those with four or more. This could be the result of a greater feeling of competence on the part of better trained teachers to evaluate pupil progress not only on the basis of art products, but on the basis of informational activities and creative philosophy as well as art history and appreciation. Since teachers more specifically trained in the discipline of art and art history would share a broader field of knowledge, and, as has been previously indicated, would for the most part place greater emphasis on a more sequential presentation of art history, a natural assumption would be that these same teachers would more readily regard art examinations as an integral part of their art programs.

The author presumes that teachers with little training were reluctant to test their students on the less comprehensive, intermittent, and often meagre program of art history and studio technique they were likely to formulate.

THE NUMBER OF SUBJECTS OTHER THAN ART TAUGHT AND THE
DISTRIBUTION OF TIME FOR STUDIO LEARNINGS, ACADEMIC
LEARNINGS, AND EXTRA CURRICULAR ACTIVITIES

Hypothesis two stated that there is no statistical dependency between the number of subjects other than art taught by the art teacher and the emphasis given in the art program to studio learnings.

TABLE XV

THE NUMBER OF SUBJECTS TAUGHT AND TIME
DEVOTED TO STUDIO LEARNINGS

Number of Other Subjects Taught by Teacher	% of Time for Studio Learnings											
	Under 50		51-60		61-70		71-79		80+		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	2	2.3	1	1.1	4	4.6	2	2.3	5	5.7	14	16.1
1-2	4	4.6	5	5.7	7	8.0	6	6.9	7	8.0	29	33.3
3-4	1	1.1	4	4.6	5	5.7	4	4.6	8	9.1	22	25.3
5+	2	2.3	7	8.0	6	6.9	3	3.4	4	5.7	22	25.3
TOTAL	9	10.0	17	20.0	22	25.0	15	17.0	24	28.0	87	100.0

*Number of Teachers

$$\chi^2 = 7.1453$$

$$df = 12$$

$$P > .05$$

TABLE XVI

THE NUMBER OF SUBJECTS TAUGHT AND TIME
DEVOTED TO ACADEMIC LEARNINGS

Number of Other Subjects Taught by Teacher	% of Time for Academic Learnings											
	0-10		11-20		21-30		31-40		40+		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
0	3	3.4	3	3.4	3	3.4	3	3.4	2	2.3	14	16.1
1-2	6	6.9	8	9.2	7	8.0	6	6.9	2	2.3	29	33.3
3-4	4	4.6	7	8.0	7	8.0	3	3.4	1	1.1	22	25.3
5+	5	5.7	3	3.4	11	12.6	2	2.3	1	1.1	22	25.3
TOTAL	18	20.7	21	24.1	28	32.2	14	16.1	6	6.9	87	100.0

*Number of teachers

TABLE XVII

THE NUMBER OF SUBJECTS TAUGHT AND TIME
DEVOTED TO EXTRA CURRICULAR ACTIVITIES

Number of Other Subjects Taught by Teacher	% of Time for Extra Curricular Work							
	0		1-10		over 10		Total	
	No.*	%	No.*	%	No.*	%	No.*	%
0	6	6.9	8	9.2	0	0.0	14	16.1
1-2	10	11.5	10	11.5	2	2.3	29	33.3
3-4	13	14.9	9	10.3	0	0.0	22	25.3
5+	7	8.0	10	11.5	5	5.7	22	25.3
TOTAL	36	41.4	44	50.6	7	8.0	87	100.0

*Number of teachers

Since the time devoted to academic learnings and extra curricular activities is dependent upon the time devoted to

studio learnings, the frequencies can only be reported and analyzed.

On the basis of the findings identified in Table XV, the author rejects hypothesis two at the .05 level. These tables depict the following findings:

Teachers who were solely responsible for teaching art devoted over 80% of their class time for studio learnings, 11% to 20% for academic learnings, and 1% to 10% for extra curricular activities.

Teachers responsible for 1 or 2 other subjects devoted 71% to 80% of their class time for studio learnings, 11% to 20% for academic learnings, and 0% to 10% for extra curricular activities.

Teachers responsible for 3 or 4 other subjects devoted over 80% of their class time for studio learnings, 11% to 20% for academic learnings, and none for extra curricular activities.

Teachers responsible for 5 or more other subjects devoted 51% to 60% of their class time for studio learnings, 21% to 30% for academic learnings, and 1% to 10% for extra curricular activities.

Of the entire population over 80% of the teachers' class time was devoted to studio learnings, from 21% to 30% was devoted to academic learnings, and 1% to 10% was devoted to extra curricular activities.

Discussion of the Findings.

Teachers who were responsible only for teaching art favored more time for studio learnings and less time for academic learnings than did teachers handling 5 or more extra subjects. There was no trend to indicate that the number of other subjects taught had any bearing on the emphasis of time given to studio and academic learnings. The only notable trend here indicated was that as the teachers became more responsible for other subjects, there was a corresponding increase in the class time devoted to extra curricular activities. Such teachers would inevitably come in contact with a greater number of extra curricular activities, and, for this reason, they may be more apt to be asked for assistance in more than one of these activities. Broadened interests in a variety of subject areas also probably accounts for a greater degree of involvement in extra curricular activities on the part of these teachers. If art work is involved, these busy teachers would almost invariably use their art periods to meet the deadlines imposed by the extra involvement.

It is interesting to note that the teachers with 5 or more extra subjects to teach were giving more time to academic learnings than were the teachers with less than 4 extra subjects. A possible significance of this tendency could be that after arranging their lessons in the other subjects along an almost entirely academic line for a good part of each school day, the teachers with five or more additional subjects could very conceivably transfer the same didactic approach to their

art program. That such an approach would place decided stress on the academic aspects of the art program would be in no way unusual under the circumstances of the teachers' busy timetables.

SUMMARY

The investigation of the number of art courses included in teacher training has clearly indicated a lack of well-qualified art teachers at the high school level in Alberta. Of the art teachers (eighty-four per cent of the population) and the art specialists (sixteen per cent of the population), sixty per cent had taken three or fewer art courses and only forty per cent had taken four or more art courses.

In regard to the art programs, teachers favored extensive class time for studio learnings, art as a compulsory one year subject, that students prepare art notes, and written examinations.

Teachers with the better qualifications were more actively involved with the readings of professional art literature, their own personal studio work, and with the enlargement and enrichment of their art programs. These same teachers favored a sequential program for art history and did not feel the need for a more detailed course of studies as did the teachers with less extensive training.

There were no notable trends to indicate that the number of other subjects taught by the art teacher had any influence on the art programs they offered. Teachers with the

greatest number of subjects to teach, however, devoted a greater percentage of class time to the academic learnings in their art programs.

CHAPTER V

FINDINGS AND DISCUSSION OF THE ART PROGRAM REFLECTING THE EXTENT TEACHERS ARE INVOLVED WITH READINGS OF PROFESSIONAL ART LITERATURE

This chapter presents the findings used to test hypothesis three and describes the way teachers present their art programs in terms pertaining to teacher involvement with readings of professional art literature.

I. THE EXTENT OF TEACHER INVOLVEMENT IN PROFESSIONAL ART READINGS AND RESEARCH AND THE DISTRIBUTION OF TIME FOR STUDIO LEARNINGS AND ACADEMIC LEARNINGS

Hypothesis three stated that there is no statistical dependency between the extent which teachers read professional art literature and art education research and the emphasis given in the art program to studio learnings.

TABLE XVIII

THE EXTENT OF TEACHER INVOLVEMENT IN PROFESSIONAL ART
READINGS AND TIME GIVEN TO STUDIO LEARNINGS

Extent of Professional Art Readings	% of Time for Studio Learnings											
	0-50		51-60		61-70		71-80		80+		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
none	0	0.0	0	0.0	2	2.3	2	2.3	2	2.3	6	6.9
some	2	2.3	7	8.0	8	9.2	8	9.2	10	11.4	35	40.2
average	5	5.8	7	8.0	9	10.3	2	2.3	10	11.4	33	37.9
extensive	2	2.3	3	3.4	3	3.4	3	3.4	2	2.3	13	14.9
TOTAL	9	10.3	17	19.5	22	25.3	15	17.2	24	27.4	87	100.0

*Number of Teachers

$$\chi^2 = 10.5758$$

$$df = 12$$

$$P > .05$$

TABLE XIX

THE EXTENT OF TEACHER INVOLVEMENT IN PROFESSIONAL ART
READINGS AND TIME GIVEN TO ACADEMIC LEARNINGS

Extent of Professional Art Readings	% of Time for Academic Learnings											
	0-10		11-20		21-30		31-40		40+		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
none	2	2.3	2	2.3	2	2.3	0	0.0	0	0.0	6	6.9
some	9	10.3	11	12.6	10	11.5	4	4.6	1	1.1	35	40.2
average	5	5.7	5	5.7	13	14.9	6	6.9	4	4.6	33	37.9
extensive	2	2.3	3	3.4	3	3.4	4	4.6	1	1.1	13	14.9
TOTAL	18	20.7	21	24.1	28	32.2	14	16.1	6	6.9	87	100.0

*Number of Teachers

Table XIX is dependent on the distributions in Table XVII, therefore frequencies can only be reported and analyzed for trends.

On the basis of the findings identified in Tables XVIII the author rejects hypothesis three at the .05 level. These tables depict the following findings:

Seven per cent of the teachers were not involved in any way with readings of professional art literature and art education research. These teachers favored 71% to 80% of their class time for studio learnings and 11% to 20% for academic learnings.

Forty per cent reported being only slightly involved in professional art readings. These teachers favored 80% or more of their class time for studio learnings and 11% to 20% for academic learnings.

Thirty-eight per cent reported devoting an average amount of time to professional art readings. These teachers favored 80% or over of their class time for studio learnings and 21% to 30% for academic learnings.

Fifteen per cent reported that they were extensively involved in professional art readings. These teachers favored 60% to 70% of their class time for studio learnings and 31% to 40% for academic learnings.

Discussion of the Findings.

The teachers with the most courses included in their teacher training were more actively involved with readings of professional art literature than were teachers who had only a few art courses or none at all. These same actively involved teachers gave less class time to studio learnings and more

time to academic learnings than did the teachers who were not making use of current art literature and research. It is likely that the teachers who had taken more courses in art would have a broader background of art information and would more easily recognize the value to continue learning about current concepts and developments in the field of art through continuous readings. It would seem to follow that these teachers would be more capable of enriching either the academic or studio learnings in the art programs they offered. In all probability they would see the values that both learnings hold and would not sacrifice one for the sake of the other.

SUMMARY

The investigation of the extent to which teachers were involved in readings of professional art literature showed forty-seven per cent of the teachers with little or no involvement and fifty-three per cent with a moderate and extensive involvement. The teachers who were most actively involved with readings of professional art literature were the ones with better teacher qualifications. They indicated offering what would seem a more balanced art program in regard to their distribution of class time for academic and studio learnings. This was indicative of the trend that as the extent to which teachers were involved with readings of professional art literature increased, there was also an increase in the class time devoted to academic learnings in the art programs offered.

CHAPTER VI

FINDINGS AND DISCUSSION OF THE ART PROGRAM REFLECTING THE EXTENT TEACHERS ARE INVOLVED IN THEIR PERSONAL STUDIO WORK

This chapter presents the findings used to test hypothesis four and describes the way teachers present their art programs in terms pertaining to teacher involvement in their personal studio work.

I. THE EXTENT OF STUDIO INVOLVEMENT AND THE DISTRIBUTION OF TIME FOR STUDIO, ACADEMIC, AND EXTRA CURRICULAR ACTIVITIES

Hypothesis four stated that there is no statistical dependency between the extent to which teachers are active in their own studio work and the emphasis given in the art program to studio learnings.

TABLE XX

EXTENT OF PERSONAL STUDIO INVOLVEMENT AND TIME DEVOTED TO
STUDIO LEARNINGS

Extent of Studio Involvement	% of Time for Studio Learnings											
	0-50		51-60		61-70		71-80		80+		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
none	0	0.0	4	4.6	8	9.2	3	3.4	5	5.7	20	23.0
few pieces	5	5.7	6	6.9	8	9.2	10	11.5	11	12.5	40	46.0
fair amount	4	4.6	7	8.0	5	5.7	2	2.3	5	5.7	23	26.4
extensive	0	0.0	0	0.0	1	1.1	0	0.0	3	3.4	4	4.6
TOTAL	9	10.3	17	19.5	22	25.3	15	17.2	24	27.6	87	100.0

*Number of teachers

$$\chi^2 = 15.4213$$

$$df = 12$$

$$P > .05$$

TABLE XXI

EXTENT OF PERSONAL STUDIO INVOLVEMENT AND TIME DEVOTED
TO ACADEMIC LEARNINGS

Extent of Studio Involvement	% of Time for Academic Learnings											
	0-10		11-20		21-30		31-40		40+		Total	
	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%	No.*	%
none	4	4.6	5	5.7	10	11.5	1	1.1	0	0.0	20	23.0
few pieces	9	10.3	12	13.8	11	12.6	6	6.9	2	2.3	40	46.0
fair amout	3	3.4	3	3.4	6	6.9	7	8.0	4	4.6	23	26.4
extensive	2	2.3	1	1.1	1	1.1	0	0.0	0	0.0	4	4.6
TOTAL	18	20.7	21	24.1	28	32.2	14	16.1	6	6.9	87	100.0

*Number of teachers

TABLE XXII

EXTENT OF PERSONAL STUDIO INVOLVEMENT AND TIME DEVOTED
TO EXTRA CURRICULAR ACTIVITIES

Extent of Studio Involvement	% of Time for Extra Curricular Activities							
	0%		1-10		10+		Total	
	No.*	%	No.*	%	No.*	%	No.*	%
none	9	10.3	10	11.5	1	1.1	20	23.0
few pieces	15	17.2	19	21.8	6	6.9	40	46.0
fair amount	8	9.2	15	17.2	0	0.0	23	26.4
extensive	4	4.6	0	0.0	0	0.0	4	4.6
TOTAL	36	41.4	44	50.6	7	8.0	87	100.0

*Number of teachers

Tables XXI and XXII are dependent on the distributions in Table XX, therefore frequencies can only be reported and analyzed for trends.

On the basis of the findings identified in Tables XXI, the author is led to reject hypothesis four at the .05 level of significance. These tables depict the following findings:

Twenty-three per cent of the teachers were not involved in any personal studio work. The majority of these teachers favored 61% to 70% of their class time for studio learnings, 21% to 30% for academic learnings, and 1% to 10% for extra curricular activities such as Art Clubs, the painting of scenery for school theatrical productions and the making of posters advertising school activities.

Forty-six per cent reported being only slightly involved in any personal studio work. The majority of these teachers favored 80% or over of their class time for studio learnings, 11% to 20% for academic learnings, and 1% to 10% for extra curricular activities.

Twenty-six per cent reported doing a fair amount of personal studio work. The majority of these teachers favored 51% to 60% of their class time for studio learnings, 31% to 40% for academic learnings, and 1% to 10% for extra curricular activities.

Five per cent reported that they were extensively involved in personal studio work. The majority of these teachers favored 80% or over of their class time for studio learnings, 0% to 10% for academic learnings, and no time for extra curricular activities.

Discussion of the Findings.

Three definite trends were noted:

(1) Teachers who were most active in personal studio work gave more class time to studio learnings than did the teachers who were not active in personal studio work.

(2) Teachers who were most active in personal studio work gave less time to academic learnings than did the teachers who were not active in personal studio work.

(3) Teachers who were most active in personal studio work gave less class time for extra curricular activities than did the teachers who were not active in personal studio work.

Chapter Two has shown that a well-qualified art teacher should be one who is actively involved in his own personal studio work and one who should assume the role of the teacher-artist. The statistics of this study revealed that the teachers who were actively involved in personal studio work favored an over emphasis on studio learnings in the art programs that they offered in the class room. The group with a "fair amount of personal studio involvement" offered a more balanced art program in terms of studio and academic learnings than did the teachers who were not active in their own studio work.

SUMMARY

The investigation of the extent to which teachers were active in their own studio work showed thirty-one per cent of

the teachers with active or extensive involvement and sixty-nine per cent of the teachers with little or no involvement.

Teachers who were more active in their own studio work were the ones who had had more courses in painting, drawing and other studio activity courses, and were the ones that showed an increasing desire to keep extra curricular activities out of the art program. These teachers, however, showed an increased amount of time for studio learnings and a decreased amount of time for academic learnings within their art programs. It would seem likely that better trained teachers could more readily incorporate academic learnings into their studio class work as an integral part of studio learnings. They would therefore not require as much instructional time for academic lessons.

CHAPTER VII

SUMMARY, CONCLUSION, IMPLICATIONS, AND RECOMMENDATIONS

SUMMARY OF THE PROCEDURES

The purpose of this study was to provide a description of the instruction in art in the senior high schools of Alberta and to analyze and differentiate this description in terms pertaining to three of the attributes of a well-qualified art teacher--namely, an extensive training in and knowledge of art, a high degree of involvement with readings of professional art education literature, and active participation in personal studio work.

During the school year of 1965-66 there were eighty-seven high schools or 26.6% of a possible 332 high schools that offered courses in art in the province of Alberta. The population under study included the ninety-five teachers responsible for the teaching of art in these eighty-seven high schools.

The instrument used was a questionnaire designed to collect information from the teachers of art concerning the extent of their teacher training, the extent of their involvement with readings of professional art education literature, the extent of their involvement in personal studio work, and

their description of their current art programs. Relationships were sought between these teacher attributes and the current high school art programs that were offered. A 91.5% return of the self-administered questionnaire was obtained. Data received from the questionnaire were reduced to eleven variables. The I.B.M. -7040 Computer was employed and a Cross Classification Program used in the analysis of data. Chi-square was used as a measure of the probability that two sets of data were related. The .05 level of probability was accepted as the minimum level of significance in the acceptance or rejection of the hypotheses.

SUMMARY OF THE MAJOR FINDINGS

The major findings of this study indicate that three attributes of the well-qualified art teacher--namely, considerable training in and knowledge of art, extensive involvement in readings of professional art education literature, and active personal involvement in studio work are related to the establishment of a sound art program as defined within the context of this study.

Three basic relationships were established as a result of collection and analysis of the data under study.

(1) Teacher knowledge obtained from training in and knowledge of art during university studies increases opportunity for the art teacher to more rapidly develop a more meaningful art program.

(2) Teacher involvement in readings of professional art education literature prepares the art teacher in ways which cause him to develop a more flexible and more enriched art program.

(3) Teacher participation in personal studio work promotes a more creative and a more studio-centered art program.

The author realizes that statistical analysis in a descriptive study of this nature is limited by the very use of a questionnaire which allows little opportunity for personal comment or interpretive questioning. Consequently, as in most cases of research, the assumptions formulated at the beginning of the study are open to query. However, it remains plausible to the researcher that sufficient trends were statistically established to indicate that the three teacher attributes under examination are, in point of fact, inherent and contributing factors in the development of a well-qualified art teacher--one conceivably capable of organizing and presenting a sound art program. That an art teacher without these attributes may also be successful cannot be disproved by the statistical findings of this study. Nevertheless, the findings resulting from this study exhibit definite trends to be summarized on the following pages. These trends suggest to the investigator that it is more realistic to assume that art learnings and appreciation of more limited significance would be achieved by the majority of students in a classroom situation where the teacher lacks sufficient training in art, takes

little interest in the professional art literature or research which might apply to improve his program, and who has achieved meagre accomplishment and limited familiarity with the use of art media and techniques.

1. Relevant Findings Concerning Teacher Training and Art Program Offered.

Teacher training includes the number of art courses taken for university credit and the number of subjects other than art taught by the art teachers.

Sixty per cent of the teachers had taken 3 or fewer art courses. Of this group, 14 teachers had not taken any art courses. Forty per cent had taken 4 or more courses. Eleven teachers of the total population had taken 10 or more art courses.

Only 16% of the teachers were art specialists while 84% were involved in teaching other high school subjects. There were 25% of the teachers who were responsible for 5 or more other subjects and another 25% who were responsible for either 3 or 4 other subjects.

Ten per cent of the teachers devoted from none to 50% of their class time to studio learnings. Sixty-two per cent devoted 51% to 80%, and 28% devoted over 80% of their class time to studio learnings.

Forty-five per cent of the teachers devoted from none to 20% of their class time to academic learnings. Forty-eight per cent devoted from 21% to 40%, and 7% devoted over

40% of their class time to academic learnings.

Forty-one per cent of the teachers did not use class time for extra curricular activities. Fifty-one per cent devoted from 1% to 10%, and 8% devoted over 10% of their class time to extra curricular activities.

Teachers with the most training spent more time on studio learnings, less time on academic learnings, and more time on extra curricular activities than did teachers with limited training in art.

Enlargement of the Art Program. Forty per cent of the teachers showed little or no involvement in the enlargement and enrichment of their art program. Sixty per cent were either actively or extensively involved in the enlargement and enrichment of their art program. There was a definite trend which indicated that as the number of art courses included in teacher training increased, there was also an increase in the extent to which teachers were involved with the enlargement and enrichment of their art program.

Need for a More Detailed Course of Study in Art.

Sixty-three per cent of the teachers felt little or no need for a more detailed course of study in art. Thirty-seven per cent felt that a more detailed course of study would be highly desirable. There was a slight trend which indicated that as the number of art courses included in teacher training increased, there was a corresponding decrease in the extent to which teachers favored a more detailed course of study in art.

Need for a Sequential Plan in Teaching Art History.

Sixty-two per cent of the teachers did not follow a sequential plan while teaching art history. Thirty-eight per cent felt that the order involved in a sequential plan was desirable for art history. There was a trend which indicated that as the number of art courses included in teacher training increased, there was a corresponding increase in the number of teachers who were following a sequential plan in the teaching of art history.

Need for Student Notes in Art. Thirty-nine per cent of the teachers did not require their students to prepare art notes. Although the remaining 61% did require art notes from their students, there was no trend to indicate that this requirement increased or decreased with the number of art courses included in their teacher training.

Need for Art Examinations. Forty-seven per cent of the art teachers did not give their students art examinations while 53% made art examinations a student requirement. There was a definite trend indicating that as the number of art courses included in teacher training increased, there was also an increase in the extent teachers favored written art examinations.

Most of the teachers with the increased number of art courses and more years of university training expressed greater satisfaction with the results of the art programs they offered. A background of knowledge and training in art

would subsequently appear to render more competent and satisfactory instruction.

2. Relevant Findings Concerning Teacher Involvement with Professional Art Education Literature and the Art Program.

Forty-seven per cent of the teachers showed little or no involvement in readings of professional art literature while 53% showed a moderate or extensive involvement. There were two definite trends. One indicated that as the number of art courses included in teacher training increased, there was a corresponding increase in the extent to which teachers were involved in readings of professional art literature. The second trend indicated that as the extent with which teachers were involved with readings of professional art literature increased, there was a decrease in the time devoted to studio learnings.

Most of the art teachers who had an extensive background of knowledge in their field indicated interest in reading art literature and research in art education although they rarely engaged in research in their classrooms. It seems, however, that knowledge of the findings of art education research and literature in art could allow the art teachers to examine their programs with closer scrutiny and keener understanding. Fresh insights might indeed be gleaned from the examination of research and professional art literature, and there could well be a general upgrading of the

standards of the art programs currently offered. It thus seems imperative that art teachers be willing to use and experiment with some of the ideas they obtain from readings of art education literature and research in order to establish increasingly higher calibre art programs.

3. Relevant Findings Concerning Teacher Involvement in Personal Studio Work and the Art Program.

There was a definite trend which indicated that as the number of art courses included in teacher training increased, there was also an increase in the extent to which teachers were involved in personal studio work. Sixty-nine per cent of the total art teachers showed little or no involvement while 31% showed active or extensive involvement in personal studio work. In regard to the art program there was a trend which indicated that as the extent to which teachers were involved in personal studio work increased, there was a corresponding increase in the time devoted to studio learnings, and a decrease in the time devoted to academic learnings. As teacher involvement in personal studio work increased, there was a decrease in the time devoted to extra curricular activities.

Teachers who continued to practice and experiment with diverse art media and techniques indicated confidence in their own ability to present and direct meaningful lessons in studio activities. The art programs such teachers developed would in all likelihood contain a greater number of varied and experimental studio activities.

MAJOR CONCLUSIONS AND IMPLICATIONS

Many of the major findings of this study have shown that the extent of teacher training, degree of teacher involvement with professional art education literature and research, and degree of teacher involvement in personal studio work influence in varying degrees the art programs currently offered in the senior high schools of Alberta.

The teachers with the greatest number of art courses included in their teacher training were highly partial to the value of art as a compulsory high school subject in Alberta senior high schools. They also reported being actively involved in the enlargement and enrichment of their high school art programs and stressed the student benefits derived from sequentially planned art history lessons and written art examinations. In all likelihood, well-trained teachers could correlate the academic aspects of their programs within the framework of their planned studio activities. An increased amount of class time for studio learnings was allocated by the more highly qualified teachers.

The best qualified teachers did the most reading of professional art education literature and research. They subsequently appeared to realize that although the most extensive art research is conducted outside their province, many of the findings derived therein are applicable to the Alberta art programs. This is an assumption on the part of the author which could not be explicitly revealed through the

responses of the questionnaire and he offers it as a possible explanation for the more active involvement. Because of the innumerable ideas and concepts currently being developed in the field of art education, art teachers should make use of the valuable assistance of available art education literature.

Furthermore, the teachers who were active in their personal studio work were once again the ones with the most extensive art training. As the extent to which these teachers were involved in studio work increased, there was a correspondingly greater amount of time devoted to studio learnings in their art program. In order to motivate their students to "feel" and "act" like artists during class studio experiences it would appear necessary for Alberta art teachers to strive for and maintain their own roles as teacher-artists.

The findings of this study indicate that there is a severe shortage of art teachers in the senior high schools of Alberta and that sixty per cent of those presently teaching art have reported having taken three or fewer art courses during their teacher training. The major implication here is that most of the instruction in art at the secondary level in Alberta schools is presently the responsibility of teachers with inadequate formal training in the content of art and art education, which suggests they have quite limited understandings of and possibly commitment to the academic and studio nature of art. Further implications are that a reappraisal of the certification and education of art teachers in this province appear almost inevitable. A better means of screening

and recruiting prospective art teachers for the profession of art education appears to be an additional necessity. Concern for needed leadership at all instructional levels in art education is reflected by research currently being conducted at the University of Alberta on opportunities for graduate study in art education in universities across Canada.⁷⁰ Also of benefit might be similar research at the undergraduate level of art teacher training throughout Canada.

The present teacher shortage in Alberta is probably primarily responsible for the often haphazard placement of unqualified teachers in senior high school art classrooms. Much could be done to alleviate the teacher shortage if art teachers on a province-wide scale took the initiative in offering encouragement and guidance to the talented students in their classrooms who might be interested in entering the field of art education. They could, for example, discuss with them the benefits of entrance into the Faculty of Education with a major in art or could encourage them to follow up a degree in Fine Arts with additional years of teacher training.

RECOMMENDATIONS FOR ART EDUCATION IN ALBERTA SENIOR HIGH SCHOOLS

On the basis of research information obtained by the investigation concerning some of the attributes of a well-

⁷⁰ Bernard Schwartz, Research project on "Graduate Study in Art Education in Canadian Universities: Quality, Resources, Need and Recommendations," (University of Alberta, 1967), Multilith.

qualified art teacher and the resultant art program offered, the following recommendations are made:

It is recommended that secondary teachers of art become specialists in their field. Sixty per cent of Alberta's high school teachers have only a maximum of three art courses acquired during their university training. This majority group expressed the immediate necessity of having the guidance of art consultants who could provide valuable assistance in the organization and presentation of their art programs.

It is recommended that during their university training, teachers be alerted to the readings and research materials available in art education and the relevance these materials have for classroom art teachers. This study indicated that only a limited number of senior high school art instructors in Alberta are cognizant of the range of readings and research for teacher knowledge in art education which are available.

It is recommended that senior high school art teachers engage in their own research in the classroom for purposes of improving their methods of teaching and maintaining a higher level of student interest and participation.

It is recommended that art teachers, particularly those in the rural areas of Alberta, with the co-operation of their principals and School Boards, arrange meetings and workshops whereby they may exchange ideas and discuss the problems in the art programs they offer.

It is recommended that the better trained art teachers offer the necessary leadership to bring about higher standards

of excellence in art. For example, such teachers could encourage all art teachers with whom they work to join the Fine Arts Council of the Alberta Teachers' Association to continue their professional growth.

It is recommended that all high school art teachers, regardless of their training, subscribe to at least one professional art publication such as Studies in Art Education, The Art Education Journal, and others.

It is recommended that art teachers become more active in their personal studio work. Guidance and encouragement could be provided during teacher training and could extend into the classroom situation where the assistance and advice of art consultants could supplement their art programs.

It is recommended that Art 30 be accepted by the Department of Education as a matriculation subject for university entrance, particularly for the students with aspirations to major in fine arts or art education. Such action could have widespread effects in the junior and senior high schools in establishing the study of art on a more equal priority with the other subject areas.

It is recommended that art be made a compulsory subject at the junior high school level. Many of the high school art teachers claimed that their students had not received any art training since grade six. This deficiency left many students largely unprepared for more advanced study.

It is recommended that administrators and superintendents

become more aware of the importance and benefits of general and basic education in art. The struggle for equal priority with other high school subjects, for an adequate art budget, for instructional equipment and suitable storage space cannot be resolved by the art teacher alone. The necessity for increased time for art study and smaller class enrolments which would permit matriculation students to more easily arrange art in their programs must be communicated to school administrators and principals. Such needs are long overdue.

It is recommended that a more intensified art appreciation program be developed in the senior high school. Many teachers have expressed a direct need for library materials, reproductions, films, slides, and other visual instructional materials. A great number of teachers requested a text book which could be made compulsory for art history at the high school level. School Boards and administrators should be made aware of the necessity in the school budget for adequate art supplies. Certainly an allowance as generous as that allotted for other subject areas should be stipulated for art.

Recommendations for Further Study. A study of the art programs currently offered in Alberta junior high schools would be of considerable value to both junior and senior high school art teachers.

A study of the effectiveness of different art appreciation programs at the senior high school level would add valuable information to what seems to be at present a neglected area.

A study to investigate the relationship between the content of art and art education courses in teacher training in Alberta and the prescribed course of study in art at the senior high school level in this province is also recommended.

A study of the role of the art consultants at the secondary level and their relationship to the art teachers and school administrators would also be worthy of investigation.

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APPENDIX

ID _____
 Office Use.

QUESTIONNAIRE

 No. _____
 Office Use.

1. Circle how many years of teacher training you have.

1 2 3 4 5 6

2. Circle how many university credit art courses you have taken. (art history, studio, methods, aesthetics, etc.)

0 1-3 4-6 7-9 10-12 13-15 more

3. Circle how many subjects you teach other than art.

1 2 3 4 5 6 7

4. Check how you would rate your involvement in your own studio work in the past two years.

 none _____
 a few pieces _____
 a fair amount _____
 an extensive amount _____

5. Check the areas in which you prefer to work.

 painting _____
 ceramics _____
 sculpture _____
 graphics _____
 stitchery _____
 other areas _____

6. Check the extent of your readings of professional art literature.

 none _____
 some _____
 average _____
 extensive _____

7. Check to what degree you have been involved in the enlargement and enrichment of the art courses in your school.
(new courses, increasing equipment, etc.)

not at all _____
 somewhat _____
 average amount _____
 extensively _____

☐

8. Check to what extent you regard a need for a more detailed course of studies for high school art.

absolutely in favor _____
 mostly in favor _____
 somewhat in favor _____
 absolutely not in favor _____

☐

9. Check to what extent you would favor one year of art as a compulsory high school subject.

absolutely essential _____
 moderately important _____
 of little value _____
 not essential _____

☐

10. Do you feel that you have adequate facilities and equipment for teaching an effective art program?

Yes _____ No _____

☐

11. Do you follow a sequential program in teaching art history and appreciation?

Yes _____ No _____

☐

12. Do you require your students to keep art notes?

Yes _____ No _____

☐

13. Are your students expected to write art examinations? (art theory, history, etc.)

Yes _____ No _____

☐

14. Indicate below any suggestions in general you might have for improving the art program.

What percentage of time do you give the following areas in a general art program? (Give to nearest 5%. The combined total of sub-headings (a), (b), and (c) when added should be 100%.)

(a) Studio Learnings:

- | | | |
|----------------------------------|--------|--------------|
| 15. painting and drawing | _____% | |
| 16. ceramics | _____% | |
| 17. sculpture | _____% | |
| 18. graphics | _____% | |
| 19. stitchery and weaving | _____% | |
| 20. building and construction | _____% | |
| 21. theatre arts | _____% | |
| 22. commercial art | _____% | |
| 23. photography | _____% | |
| 24. other (Please specify) | _____% | |
| _____ | _____% | |
| 25. please total sub-heading (a) | | Total _____% |

(b) Academic Learnings:

26. history of art _____%
27. analysis of art (techniques
and materials) _____%
28. theory and composition
(principles of design) _____%
29. philosophy of art _____%
30. please total sub-heading (b) Total _____%

(c) Extra Curricular:

31. Class time used for activities
in other fields which involve
art such as year books, school
displays, special decorations,
drama productions, etc. (Give
0% if you do not use class time
for these activities.)

sub-heading (c) Total _____%

The combined total of sub-headings (a), (b), (c)
must equal a total of 100 %

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